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COUPLES
Hikaru Hayashi

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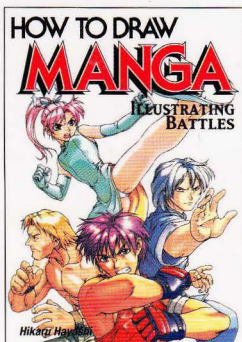
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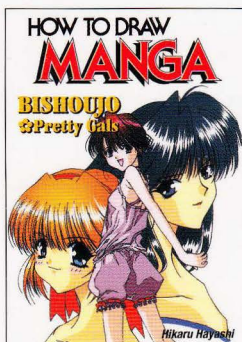
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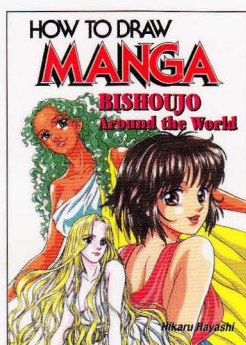
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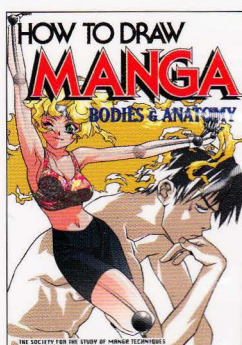
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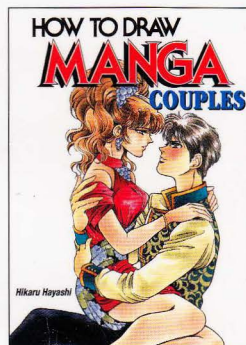
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HOW TO DRAW MANGA

Couples

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by Hikaru Hayashi

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HOW TO DRAW MANGA

Couples

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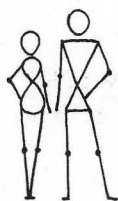
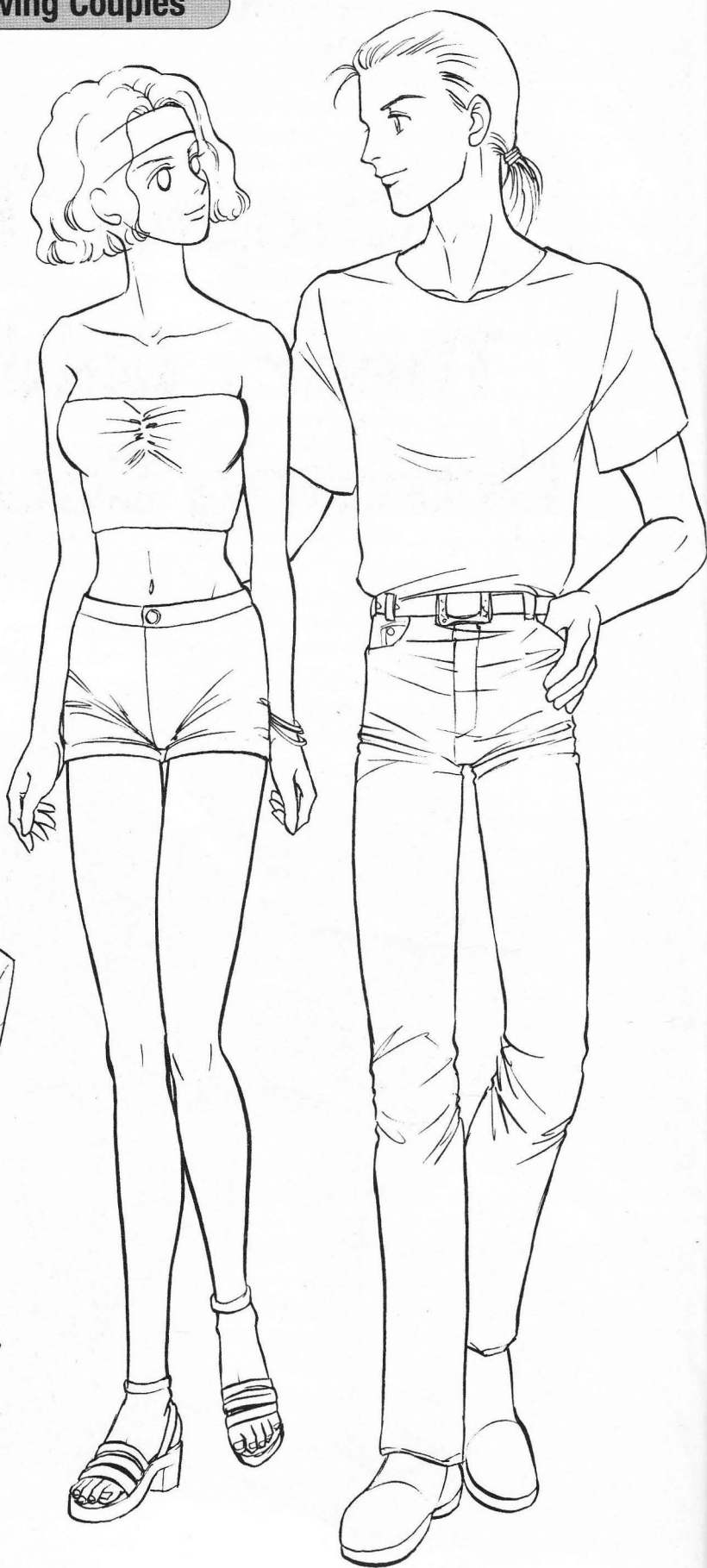
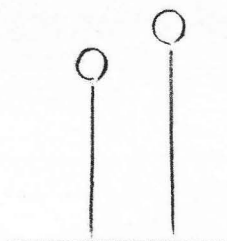
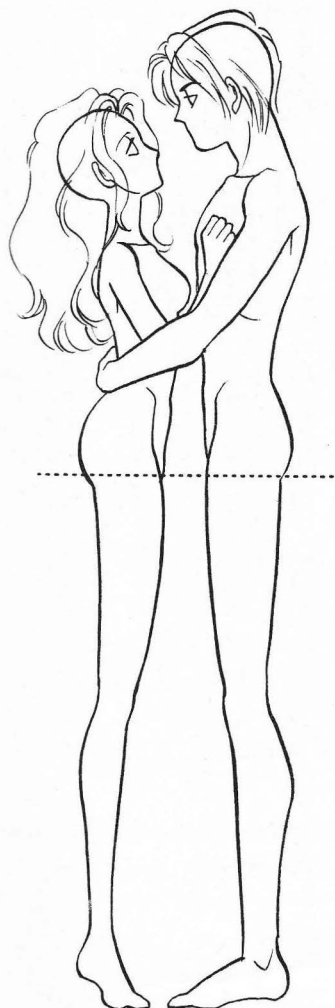
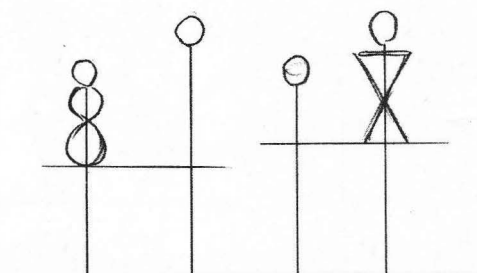
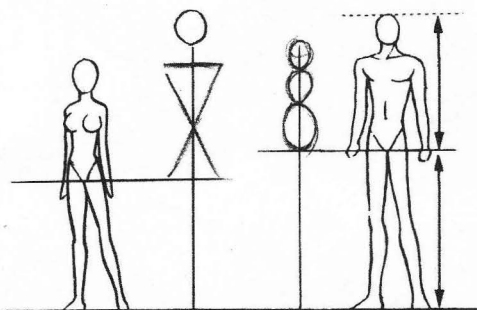
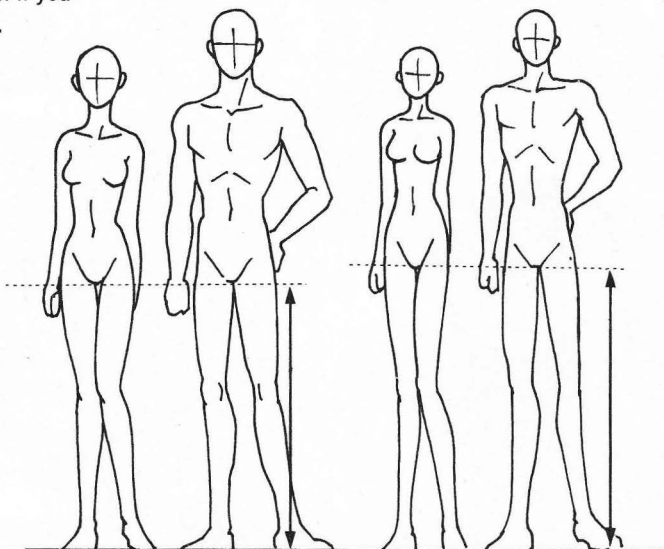
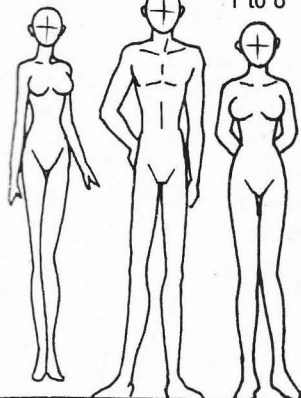
Theory Behind Drawing Couples

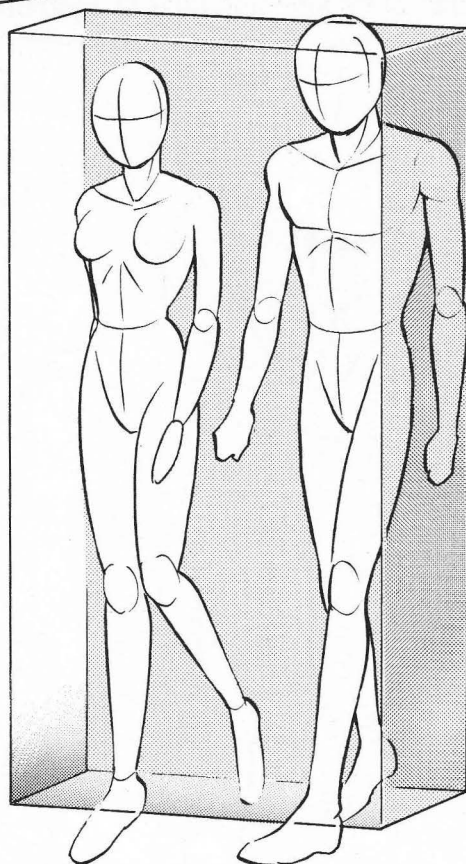
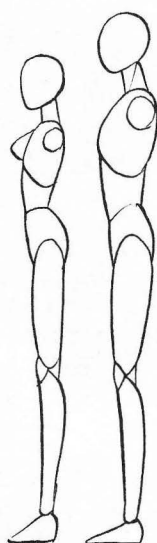
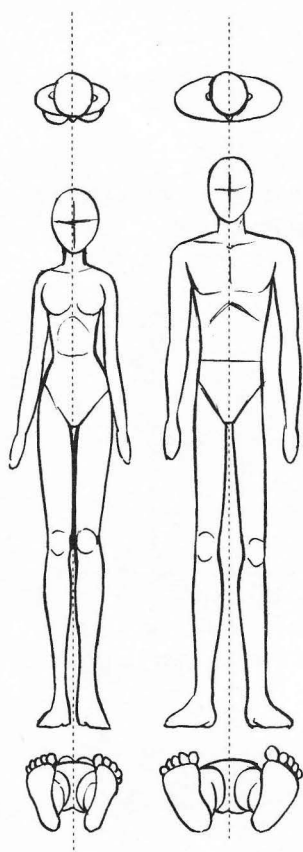
Theory Behind Drawing Couples

Even when drawing same sex pairs, height differences facilitate imparting roles and moods since the picture becomes more lively.

Make the crotch height the same for characters standing next to each other

① Draw outlines showing the height difference.
- Draw a line for the ground.
- Make the size of the heads the same.

② Figure out the crotch height.
- The characters will look better if their crotch areas are higher than the mid-line of the height

③ Draw either the male or the female first.

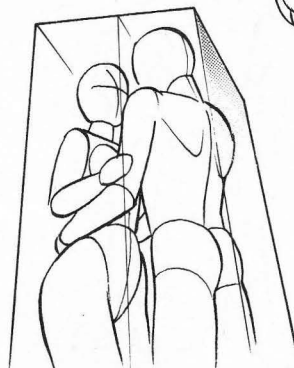
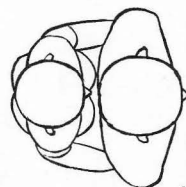
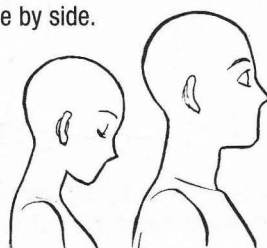
Both characters will have long legs and look cool if you draw the female to match the waist of the male.

Head-to-body ratios

It is difficult to draw men and women side-by-side when different styles are used. One of them may end up standing out (afloat).

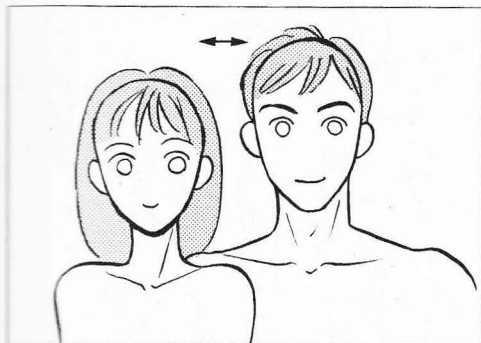
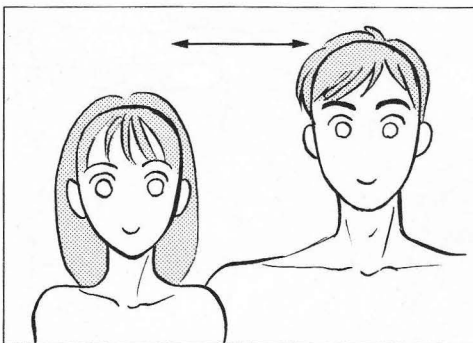
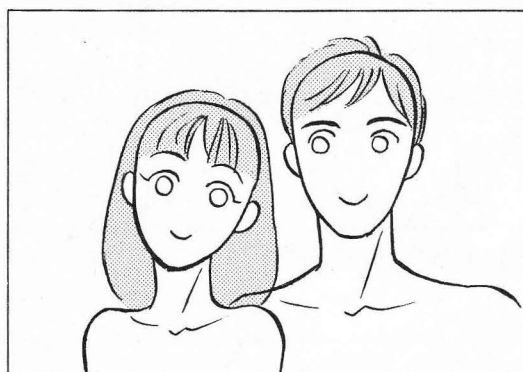
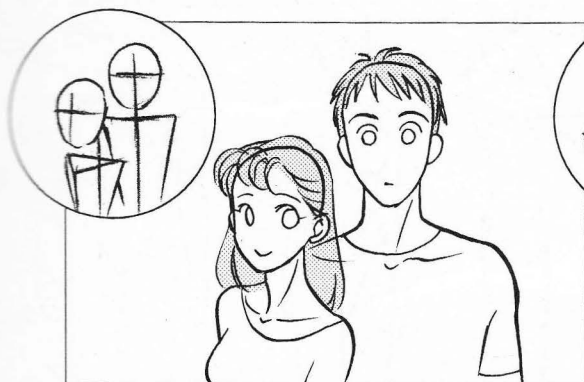
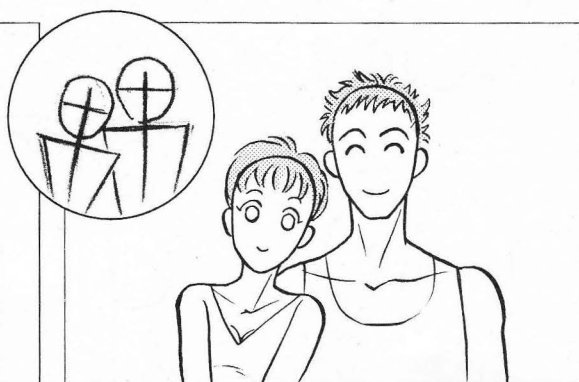
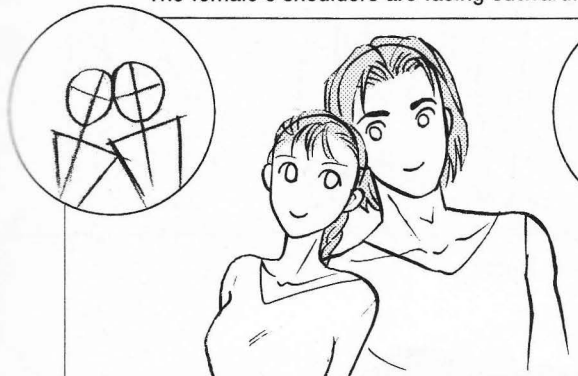
The male looks realistic when drawn to match the female.

The female has long legs when drawn to match the male.

A couple is a block. Think of it as a single object

A couple is a block when two characters are walking side by side.

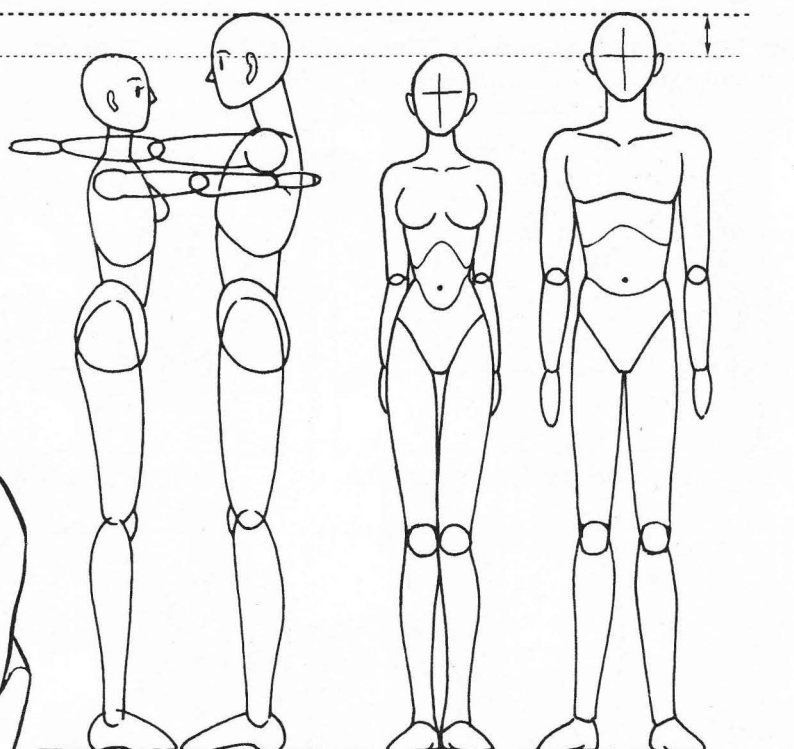
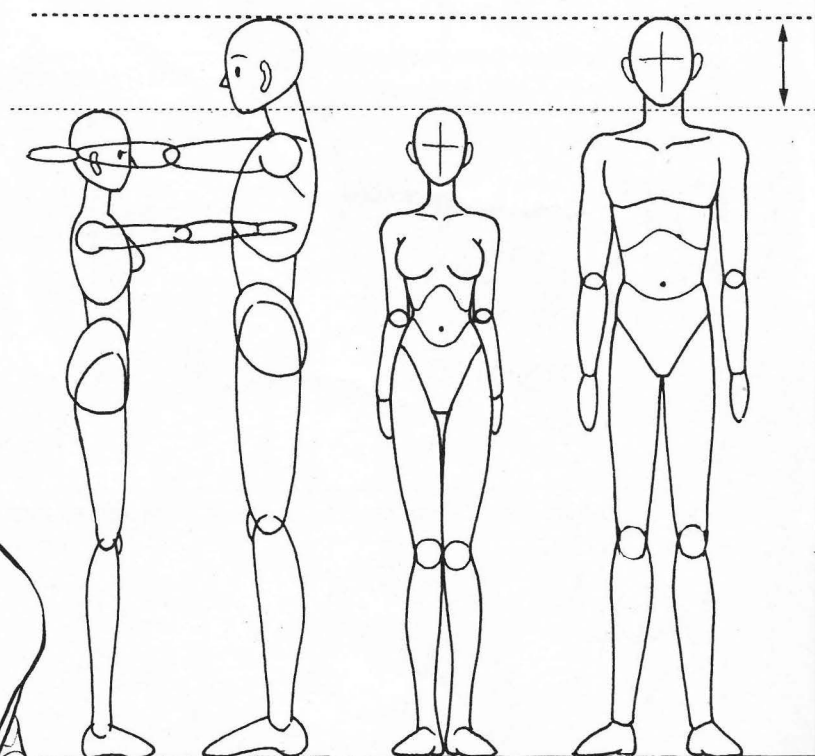
The female fits within the width of the male.

When the characters are embracing or lined up behind each other, the two blocks combine thereby forming a pillar.

Have the bodies "perform" even when a bust shot is used

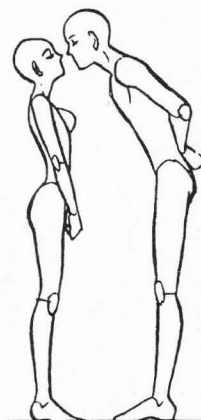
Tilting the head or changing the direction or inclination of the upper body adds life to the expressions of the characters and the mood.

Characters are closer to each other.

Characters are away from each other.

Cocking of the head.

The female's shoulders are facing outward.

The female's upper body is tilting inward (toward the male).

Both bodies are tilting inward.

The shoulders of both characters are facing outward.

Height Difference

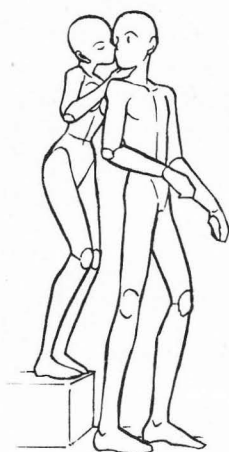
The height difference should be anywhere from half a head length to a full head length.

Type 1: Half a head length

Type 2: Full head length

Height Difference and Presentation of Kissing Scenes

1. Presentation when there is little height difference

2. Presentation when there is large height difference

Bending over slightly.

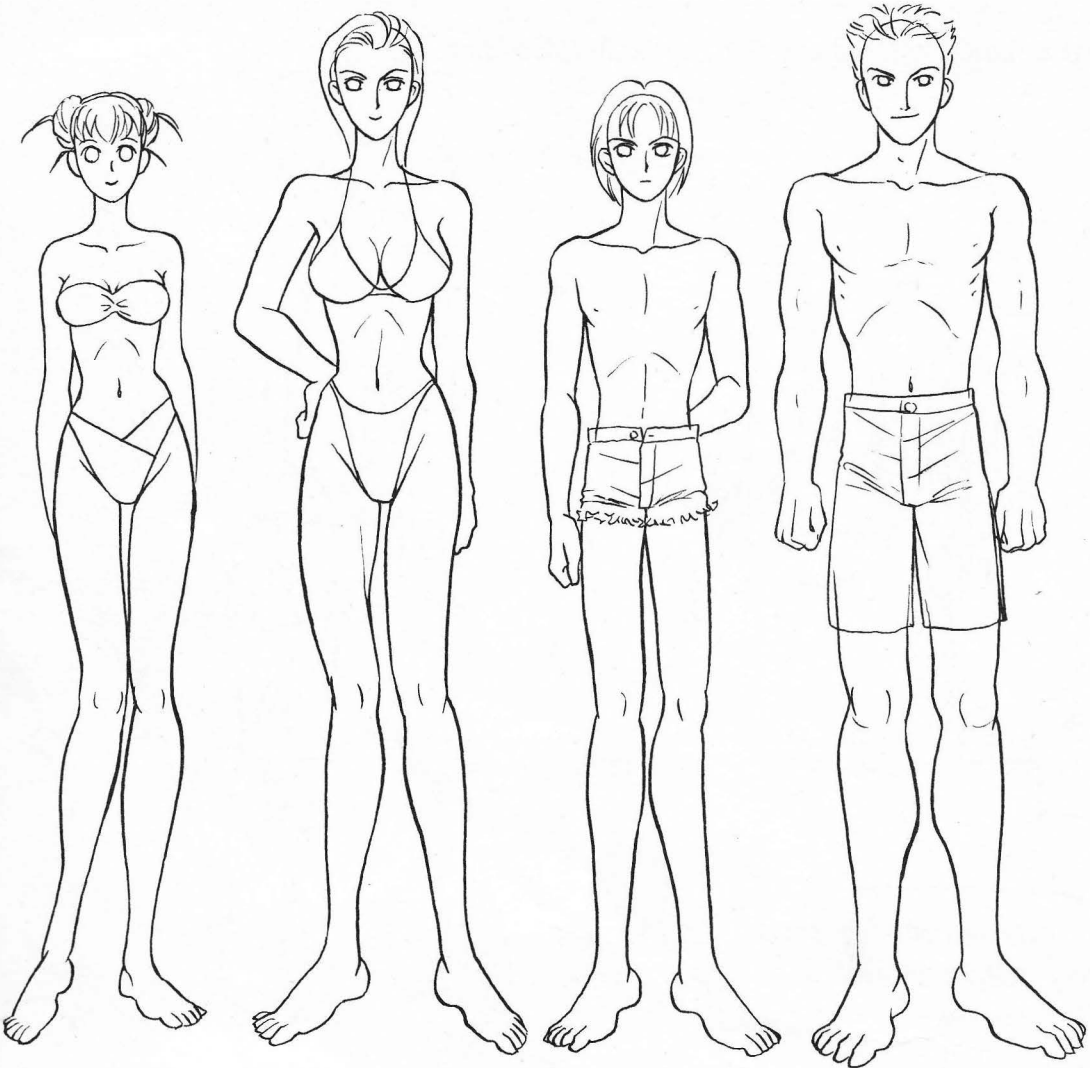
Standing on toes

Sitting the male down

Standing on pedestal

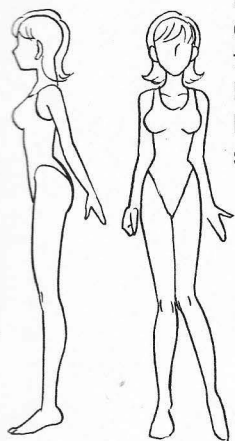
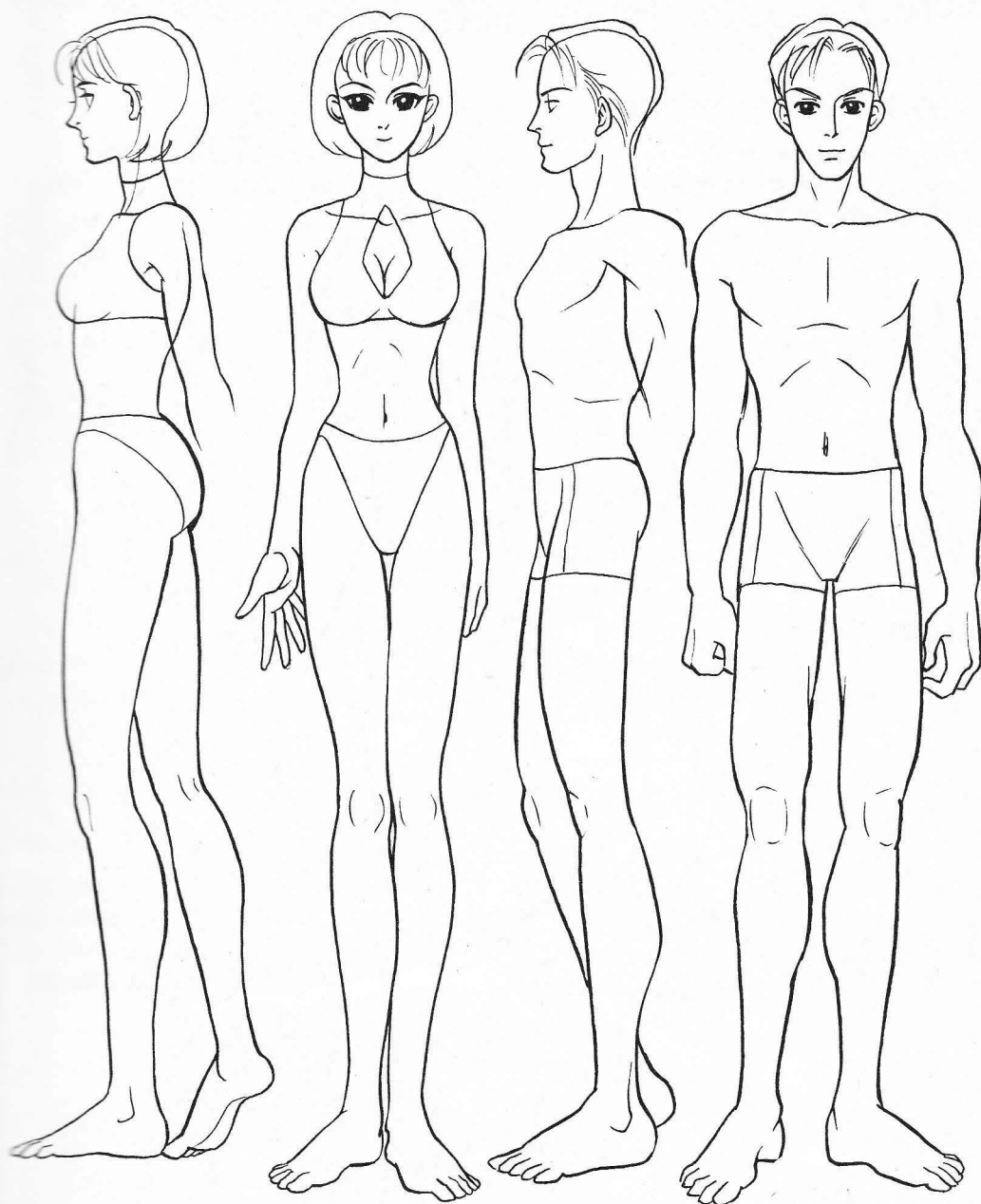
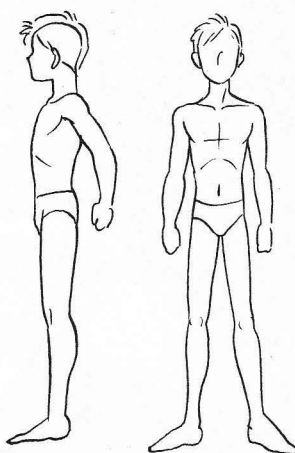
Bending down

Sweeping off feet

Differentiation of Same-Sex Couples

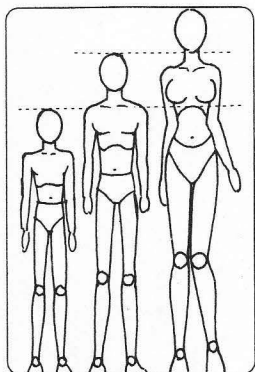
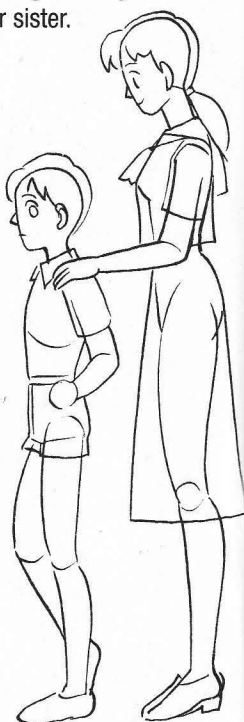
Even when drawing same sex couples and pairs, differentiate the height and build of the individuals.

Females have breasts, but the breastplate itself is thin, and the buttocks stick out.

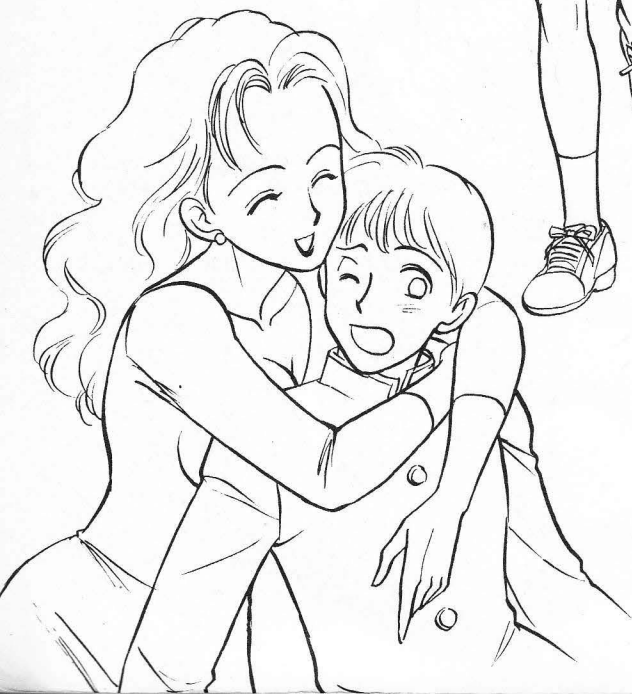
Males have thick chests and the buttocks do not stick out farther than the shoulders.

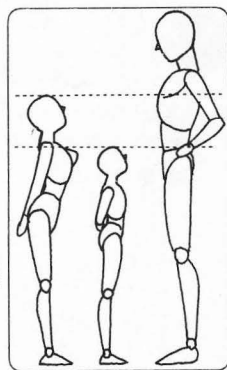
Basic Male and Female Body Types

Petite females will look like children if the head is not on the large side, the trunk of the body is not short, and the breasts and buttocks are not substantial.

Small males have a largish head, a thin neck, a thin breastplate, and thin arms and legs.

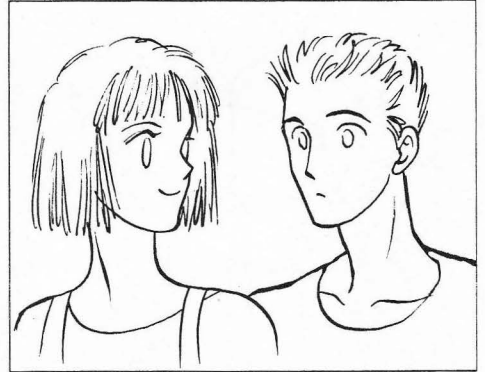
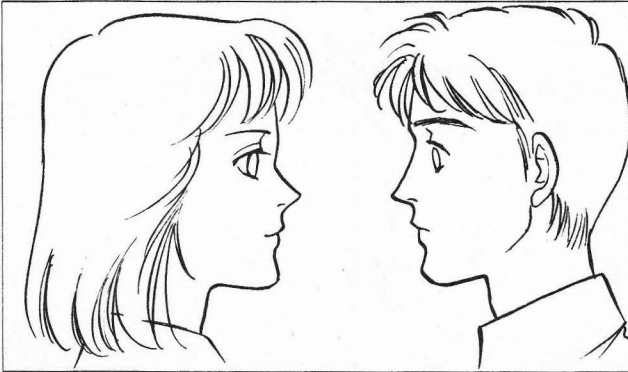
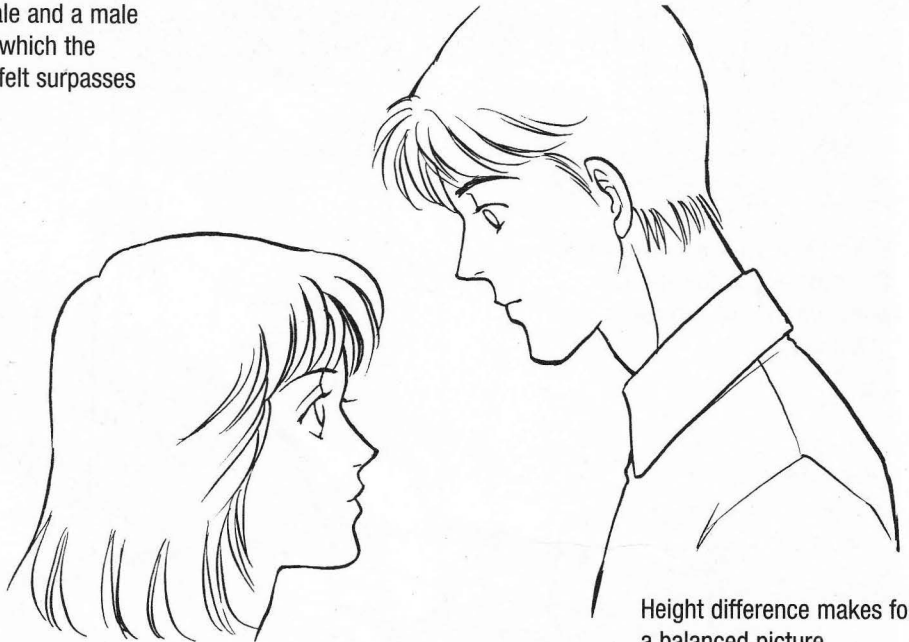
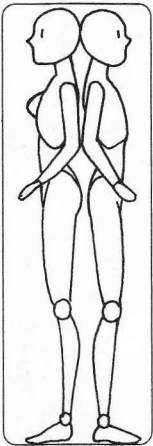
Various Couples

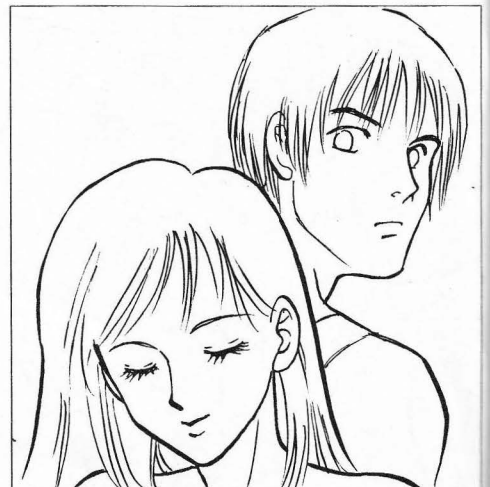
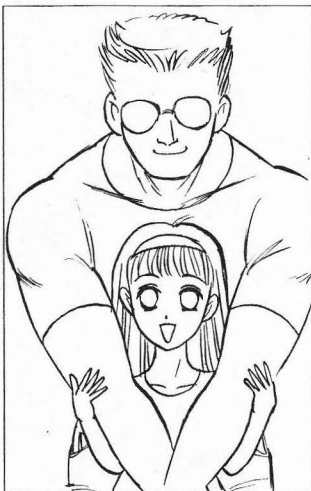
1. The female is taller than the male

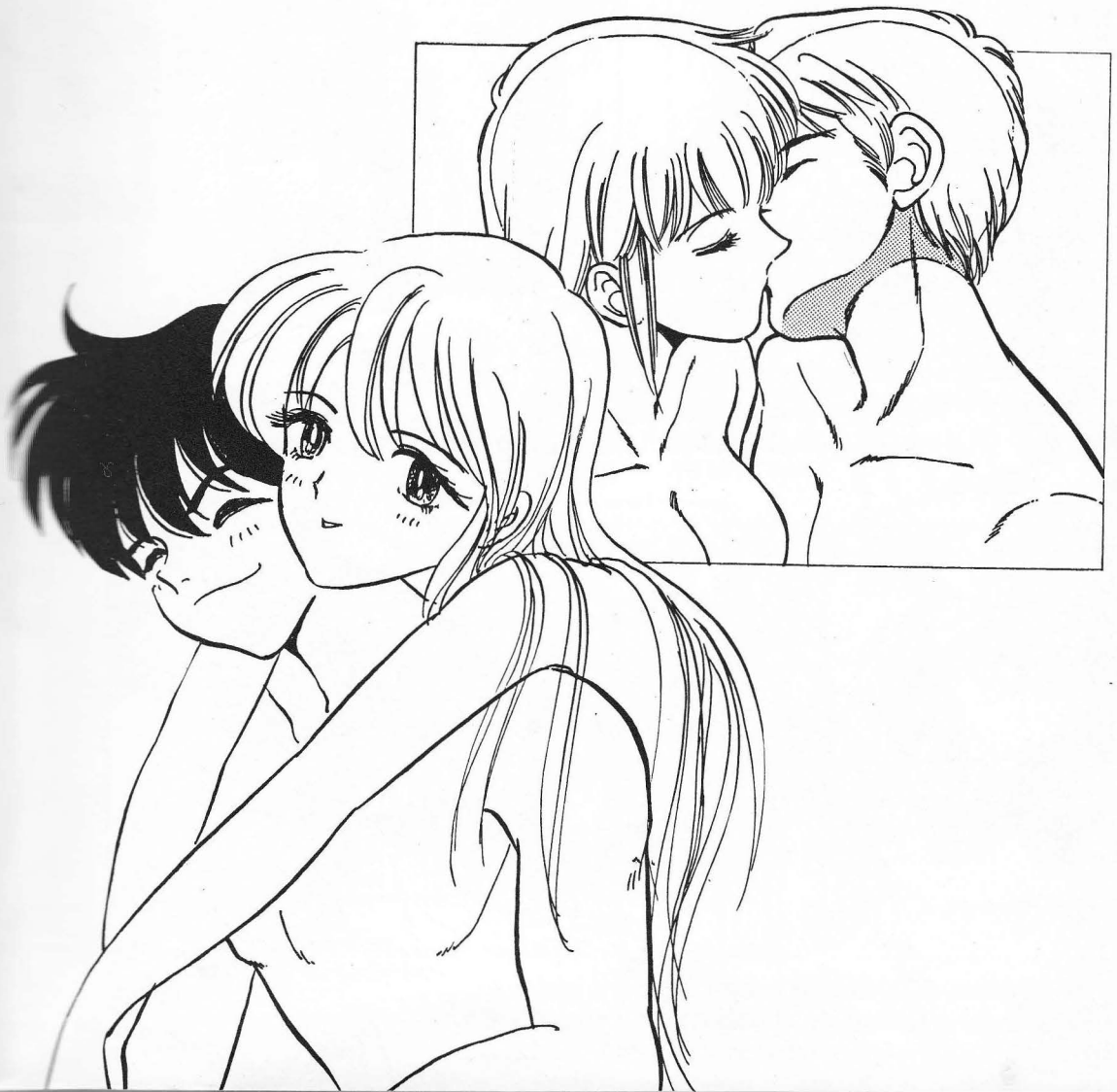
You can create a variety of pairs and couples by deformation of the height difference.

A pair consisting of a boy and his older sister.

The boy is smaller than the girl. The boy often comes up to the waist or chest of the girl.

A boss and his secretary

2. The female is smaller than the male

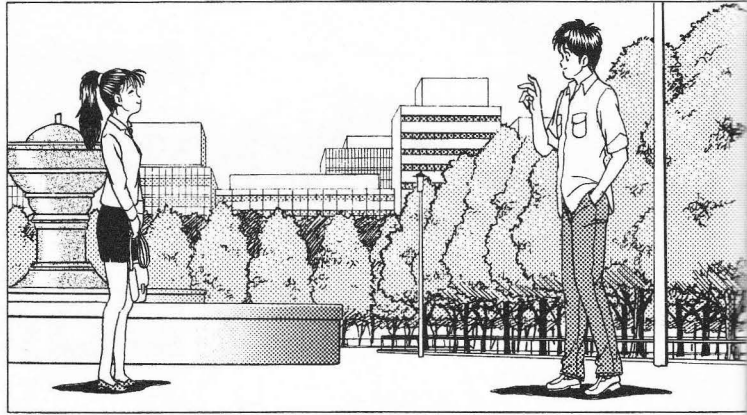
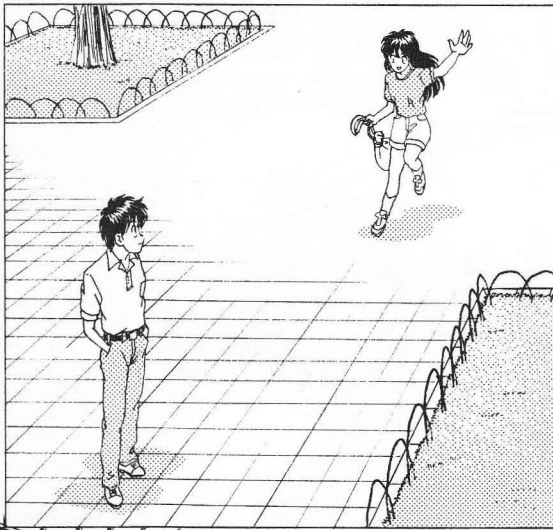
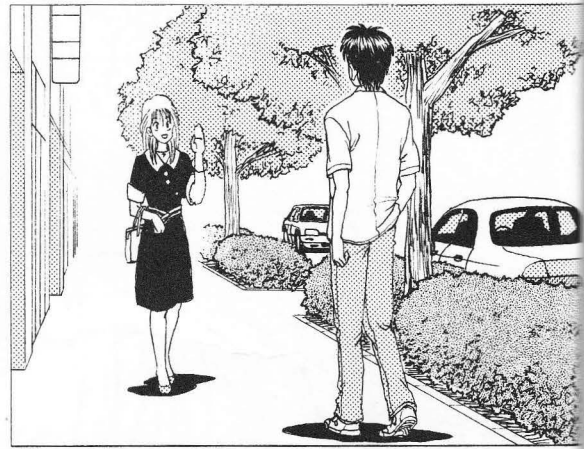
When the male and female are of the same height, the female presence ends up surpassing that of the male.

Reason for making the height of the male and female characters different

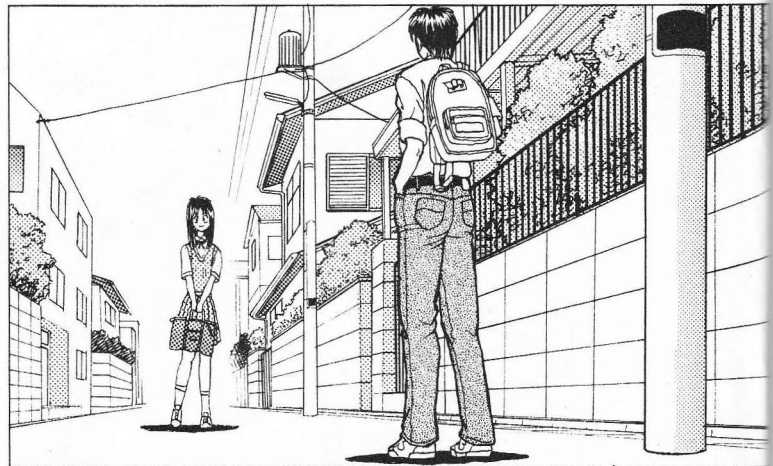
Height difference is visual spice. Such a picture gives viewers a sense of security.

When the height of a female and a male is the same, the extent to which the presence of the female is felt surpasses that of the male.

Height difference makes for a balanced picture.

Boys have a presence that is fundamentally different from that of girls.

Height difference makes a picture stable regardless of whether the female is big or small.

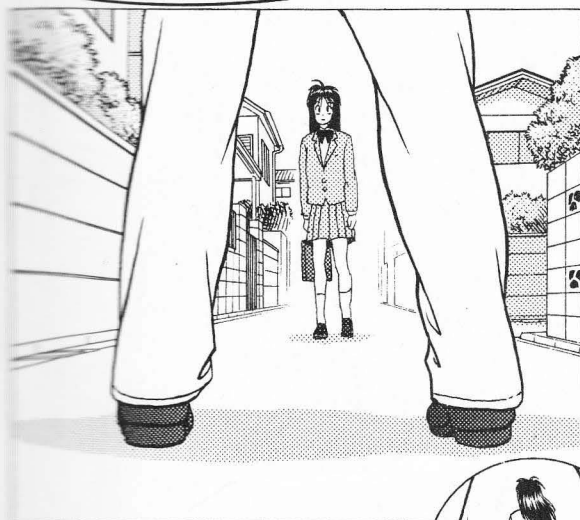
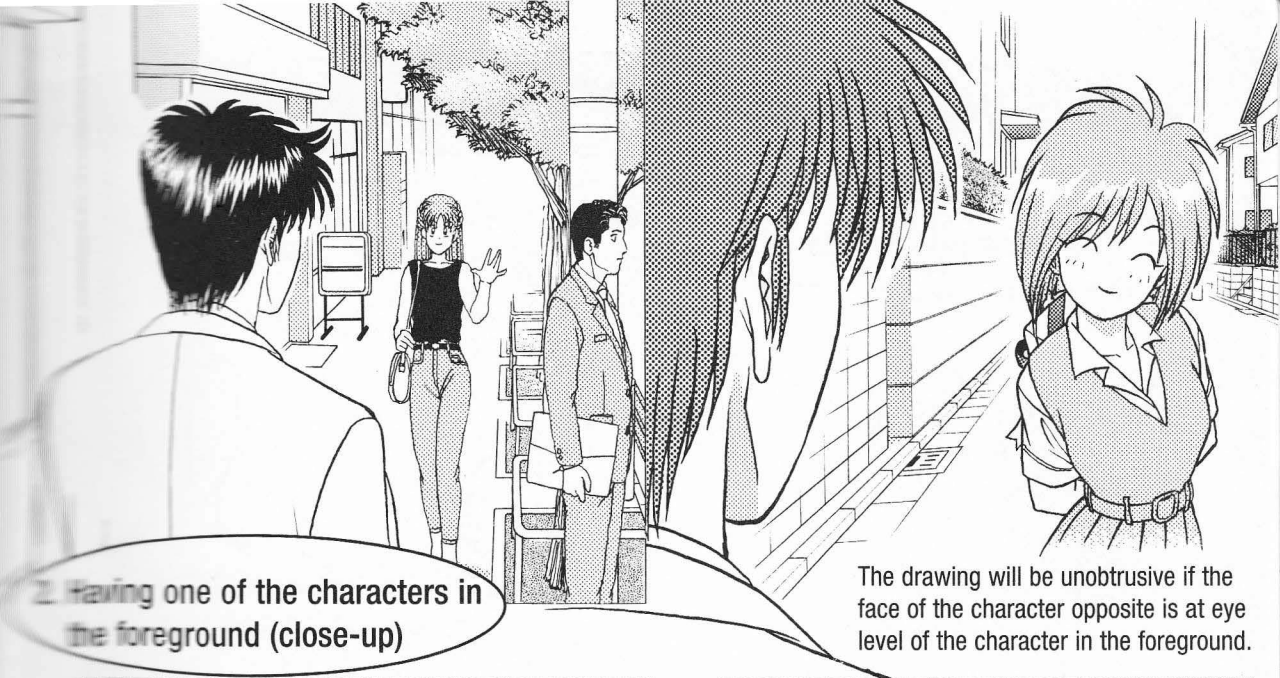
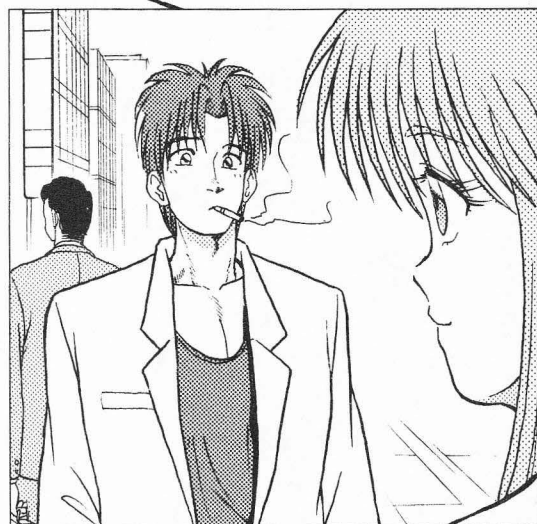
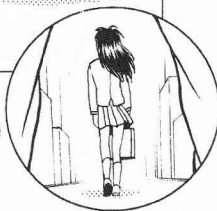
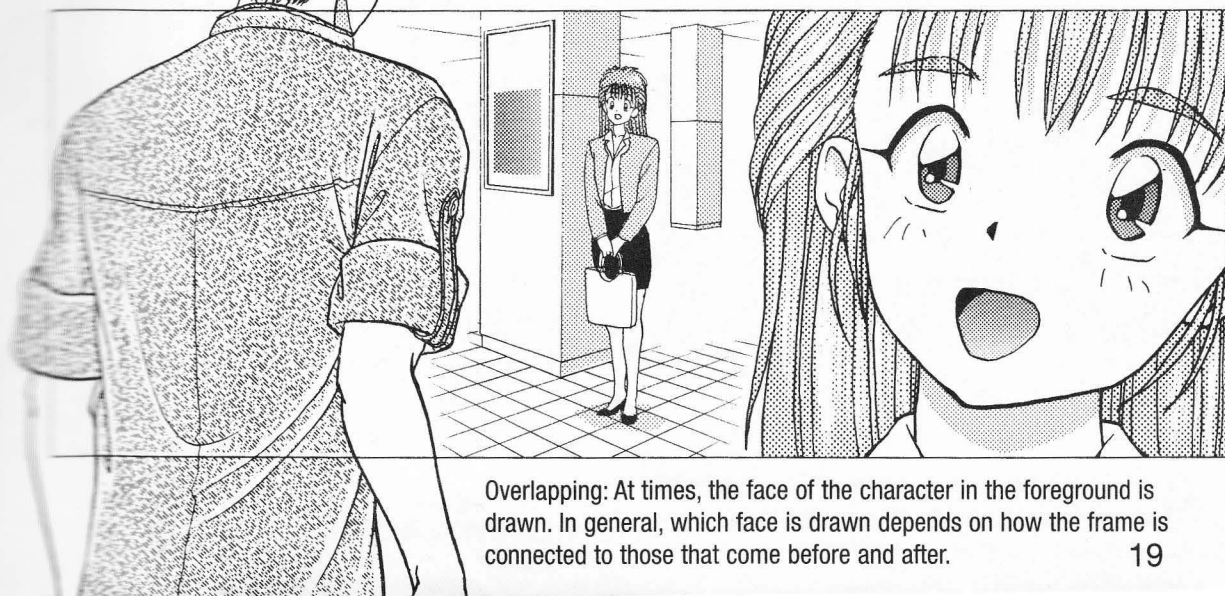
Chapter 2
From Dating to Making Love

Dating: Composition Patterns

There are several set patterns that are used when drawing two characters separated by some distance and "encounters."

1. Drawing the full figure of both characters

Side view

View from above

View from behind one of the characters

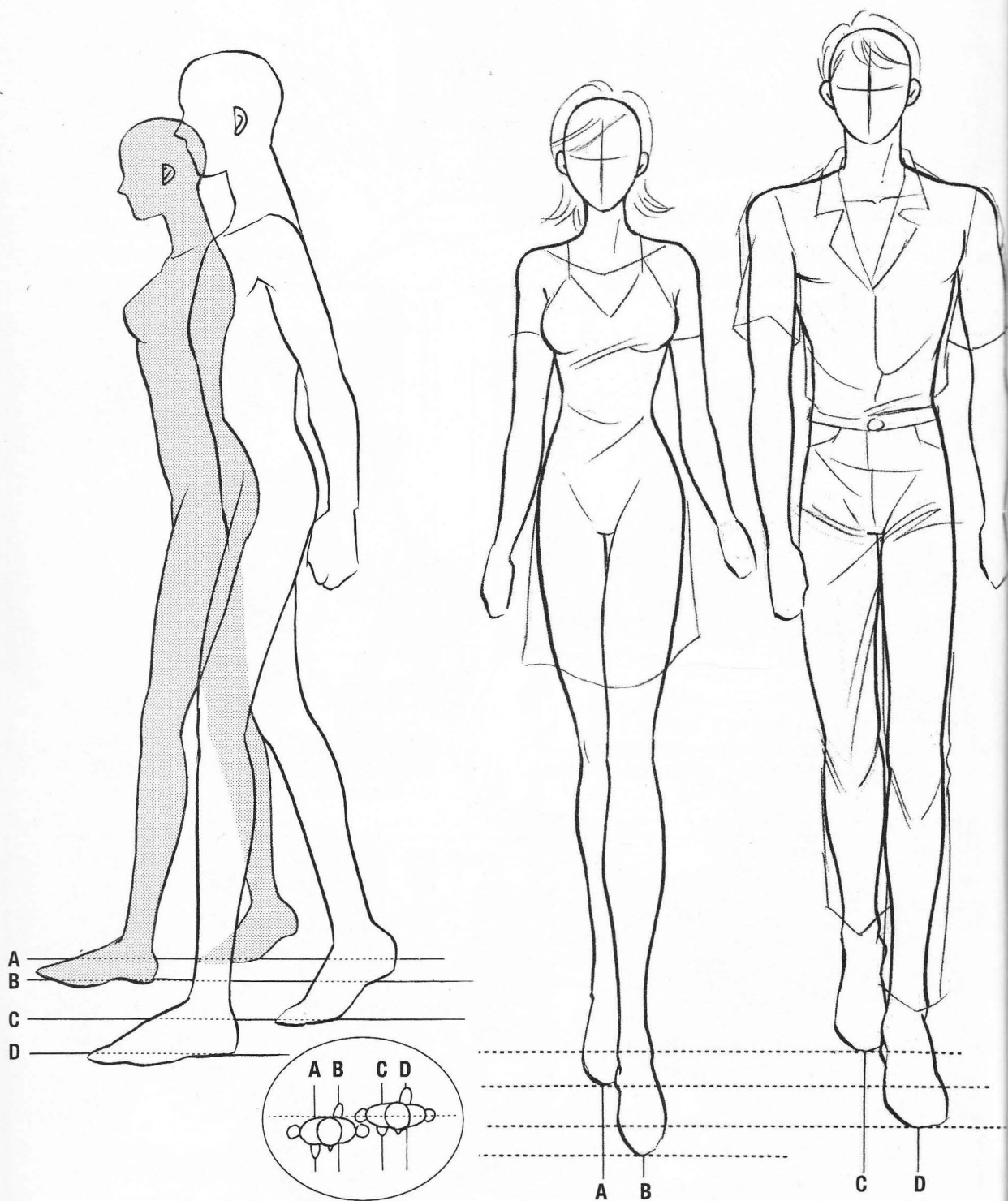
Imagine yourself taking a video or picture when drawing.

View from near the ground

2. Having one of the characters in the foreground (close-up)

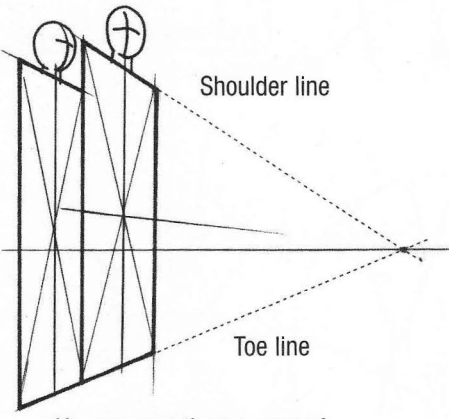
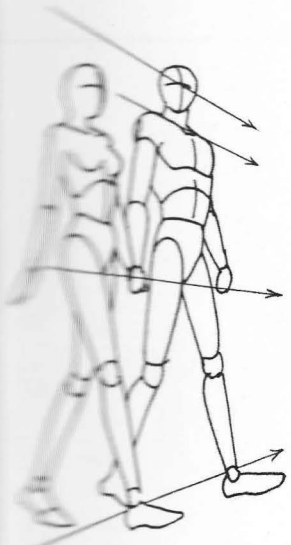
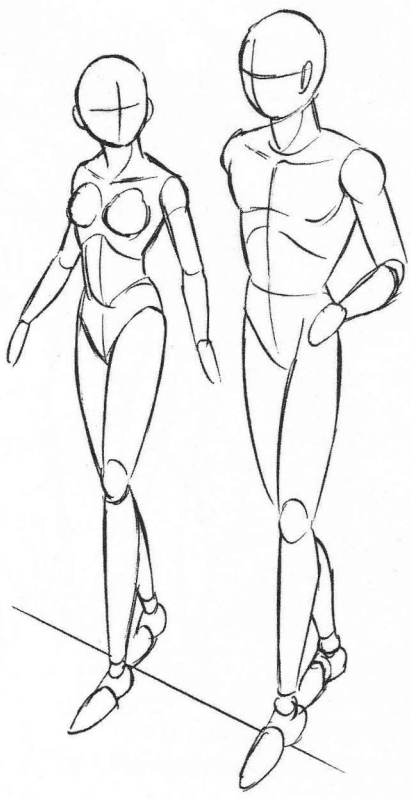
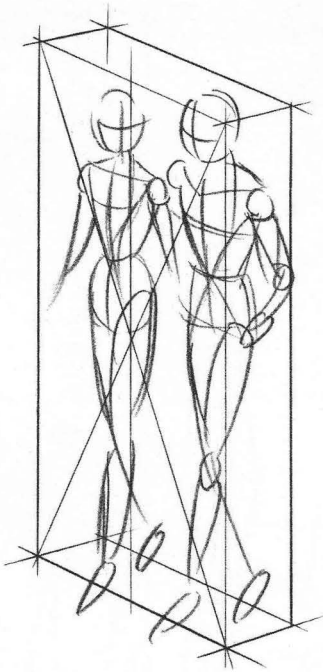
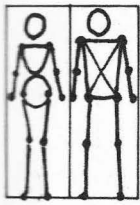
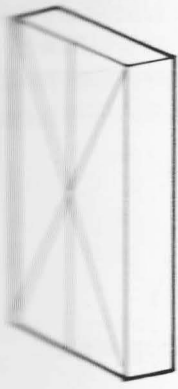
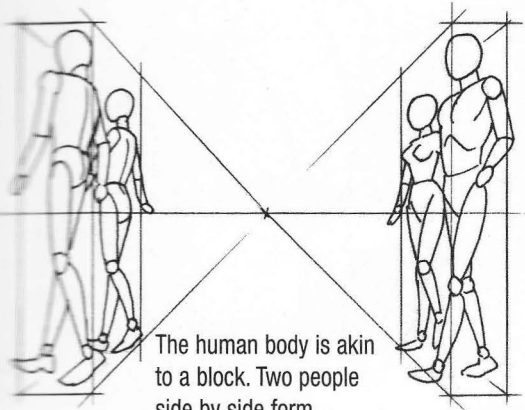
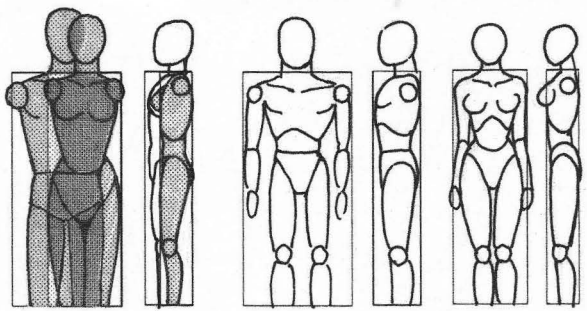
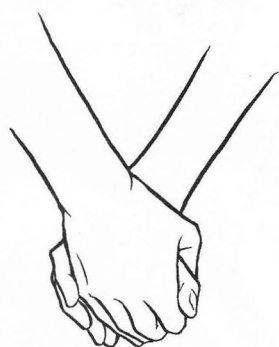
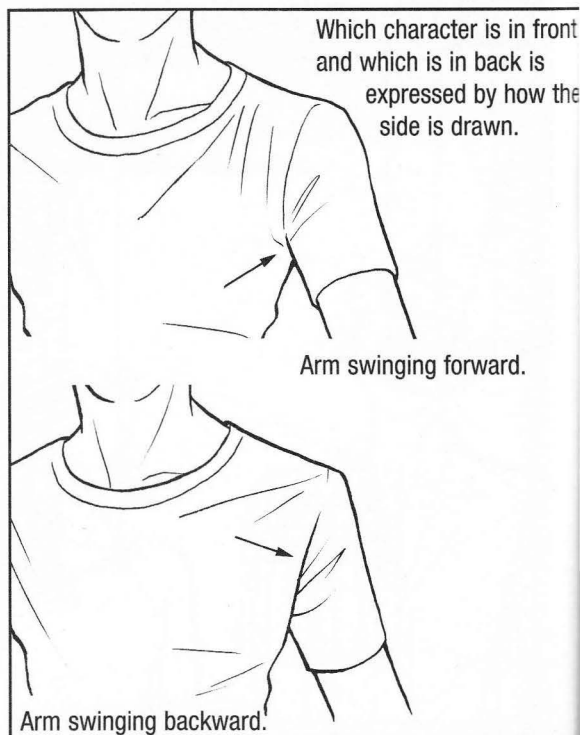
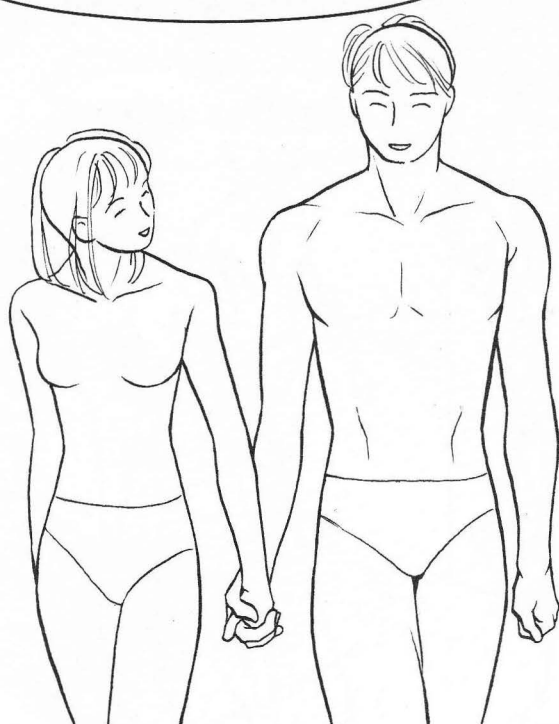
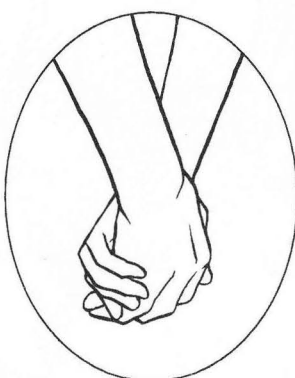
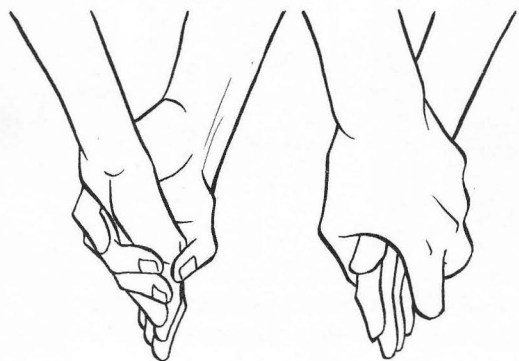
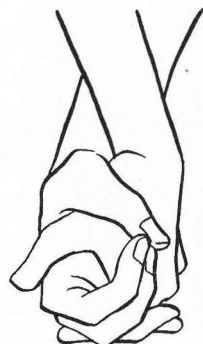
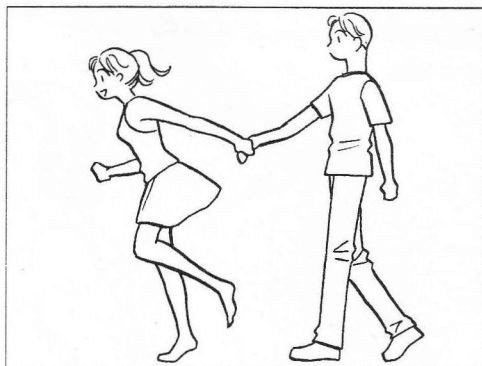
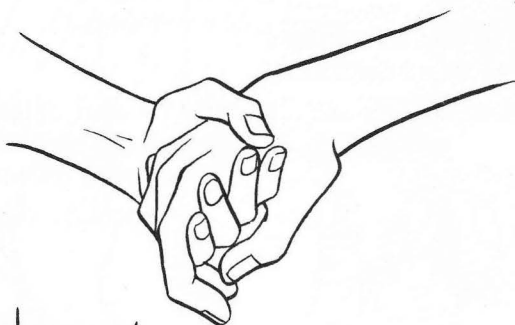
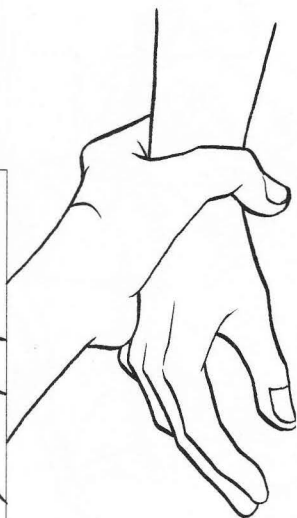
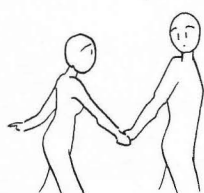
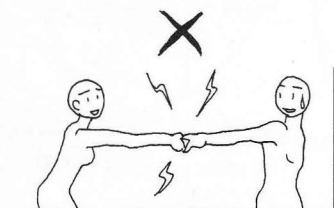
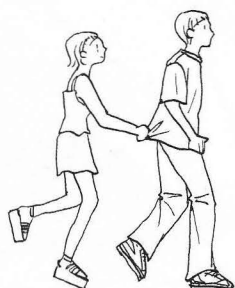
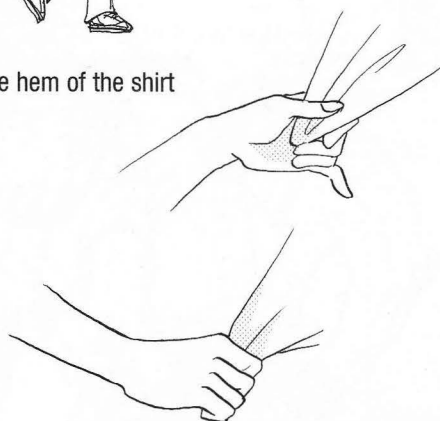
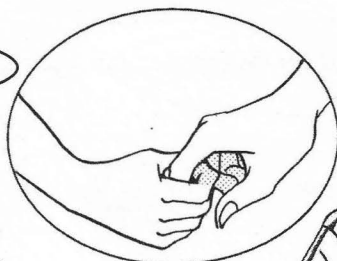
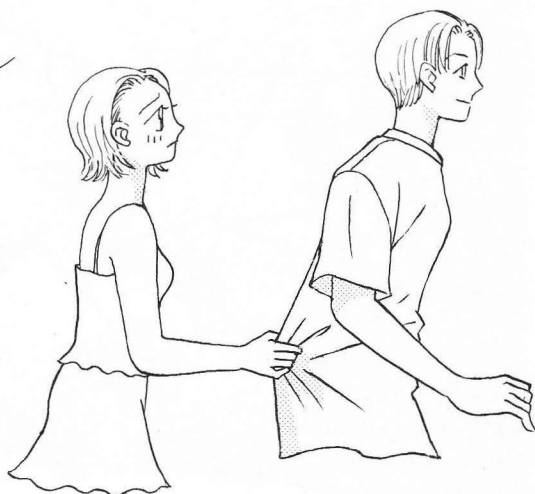
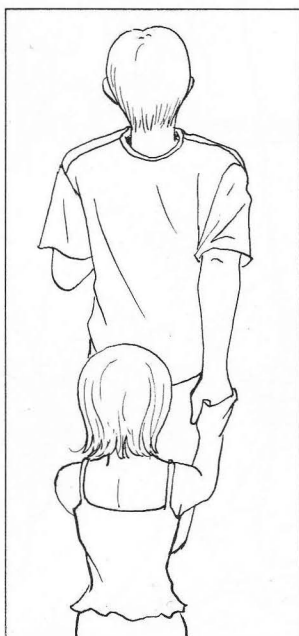
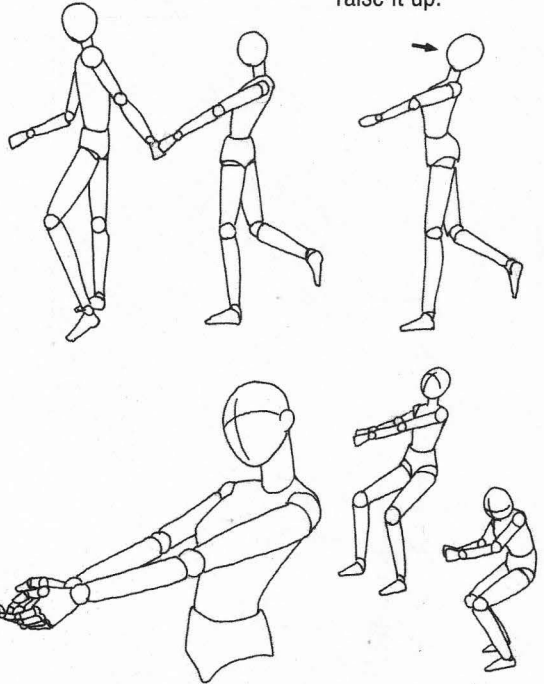
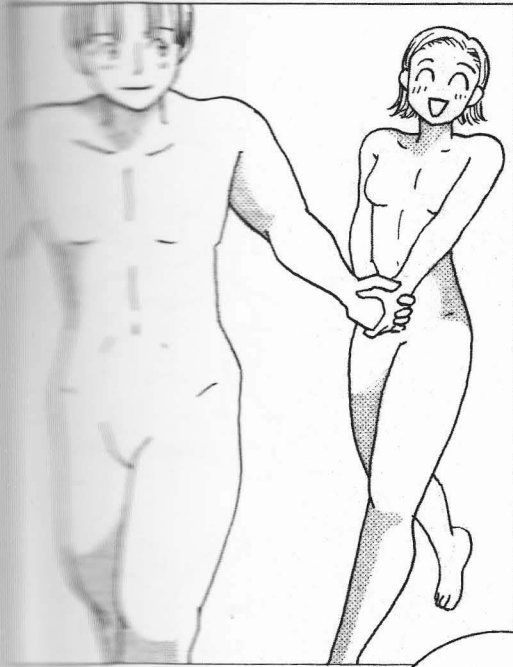
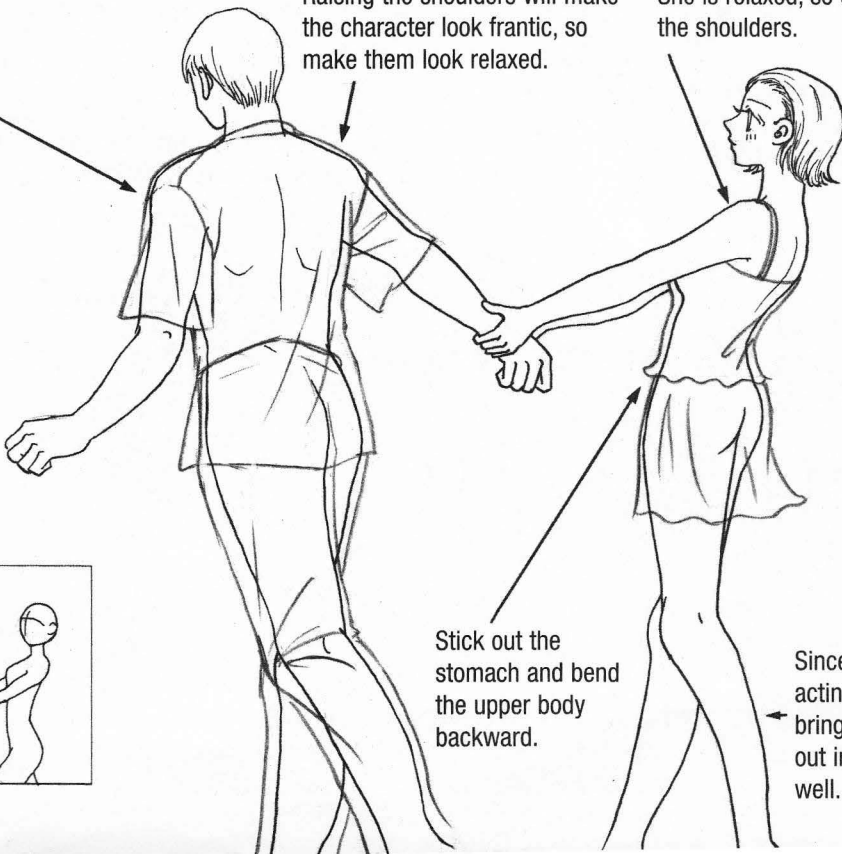
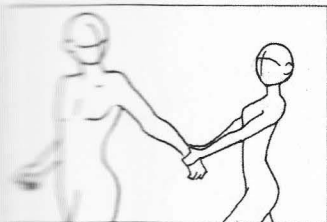
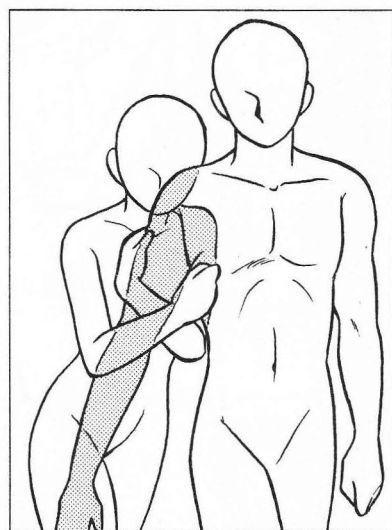
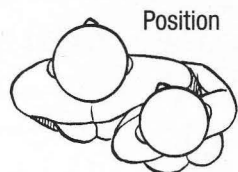
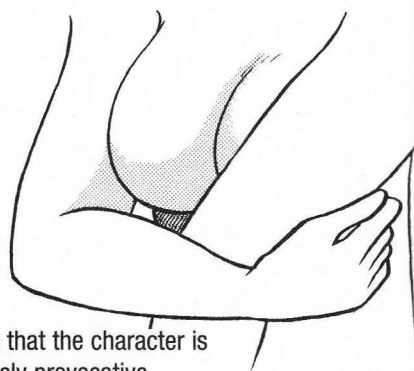
The drawing will be unobtrusive if the face of the character opposite is at eye level of the character in the foreground.

The same frame can be used for a "parting" scene by facing the character in the distance the other direction.

When the character opposite is taller, draw the face slightly above the eyes of the character in the foreground.

Overlapping: At times, the face of the character in the foreground is drawn. In general, which face is drawn depends on how the frame is connected to those that come before and after.

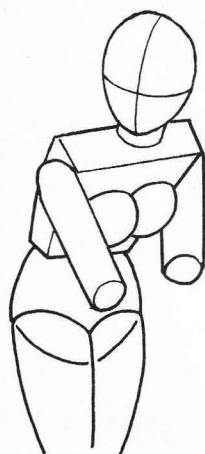
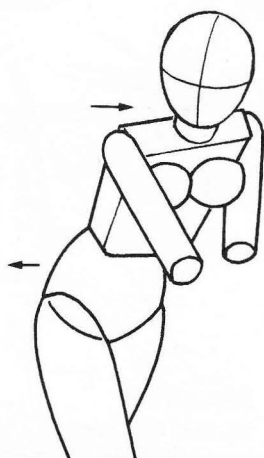
Walking Couple (Walking Together)

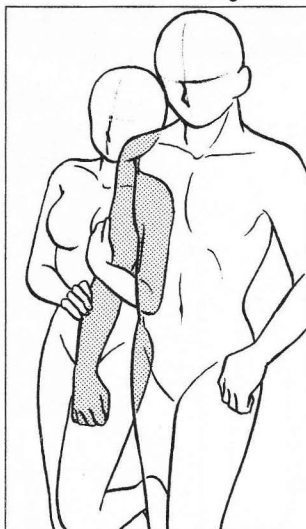
1. Walking side by side

Pay attention to the position of the feet when drawing a side view of a couple walking side by side.

You will not be able to see the face of the far character unless he/she walks slightly ahead of the other (unless the far character is at least a head taller).

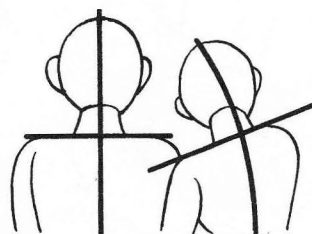
It will look like the female is walking slightly ahead of the male if you draw "B" a little in front of "D".

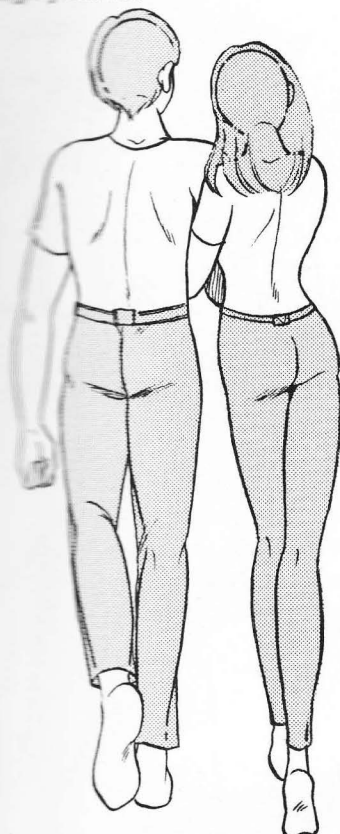
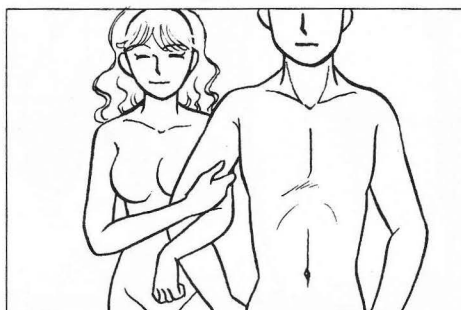
Think of a block when drawing a pair walking side by side.
Shoulder line
Toe line
You can use the concept of perspective.
Body thickness
The human body is akin to a block. Two people side by side form something akin to a wall.
The width and thickness of females are smaller than those of males. The width of males is about 1.5 times that of females.

2. Holding hands while walking

3. Pulling arm while walking
There are various grips when pulling an arm while walking.
Here is a hand held by the female.
The male supports the female hand.
Making the neck longer and raising the chin makes it look like a character has lost his balance and is being pulled.
Here the hand is grabbing at the wrist or top of the hand.
The character lunges forward when his arm is pulled with great force.

4. Female holding onto male while walking
Holding onto a finger
Following along so as not
to become separated
Do not separate the characters
too much when a character is
holding onto a finger.
Holding onto the hem of the shirt
The part being held

being pulled by male while walking
The male does not lean forward that much.
You can make it look like the female is being pulled along if you tuck the chin in slightly or raise it up.
The character will look relaxed if you tilt the head to the side, even if the head is bent backwards to a large degree.
The female will look like she is resisting if you lilt the head backward or forward to a large degree.
body lean
when the
is in a hurry.
Raising the shoulders will make the character look frantic, so make them look relaxed.
She is relaxed, so do not raise the shoulders.
Stick out the stomach and bend the upper body backward.
Since she is acting playfully, bring that aspect out in her legs as well.

6. Clinging to arm while walking
a. Male and female couple

See through view

This cut shows that the character is being consciously provocative.

In order to make it look like the character is leaning completely on the other (i.e. clinging to the arm), consider the following points.

① The upper body is leaning forward.

② The weight of the character rests on the arm being held, so point the hips in the opposite direction.

It will look like the character is carrying something when standing upright.

being held

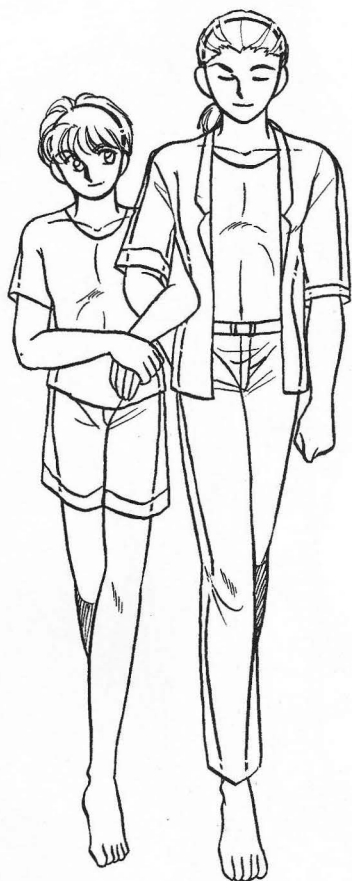
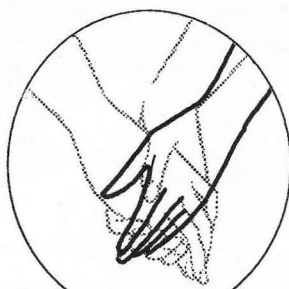
See through view

character's shoulders
high, it would
is rejecting her.
lean toward
he will appear to
bashful.

The shoulder line of the female slopes toward the male.

Holding affectionately without leaning on the male

The hips are square. Raising the shoulder of the female and sticking out the elbow will make her look energetic and boisterous.

You can portray a quiet but strong-willed female by giving her naturally relaxed, sloping shoulders and supple arms.

6. Clinging to arm while walking
b. Same-sex couple

In the case of same-sex couples, use the hands to express "hanging on and not letting go" or "not wanting to part."

Leaning the head and body on the other party emphasizes the nuance of nestling close.

Gripping firmly and locking expresses hidden intentions or resolve.

Not only crossing the arms but also gently overlapping the hands expresses the feeling of wanting to touch as much as possible.

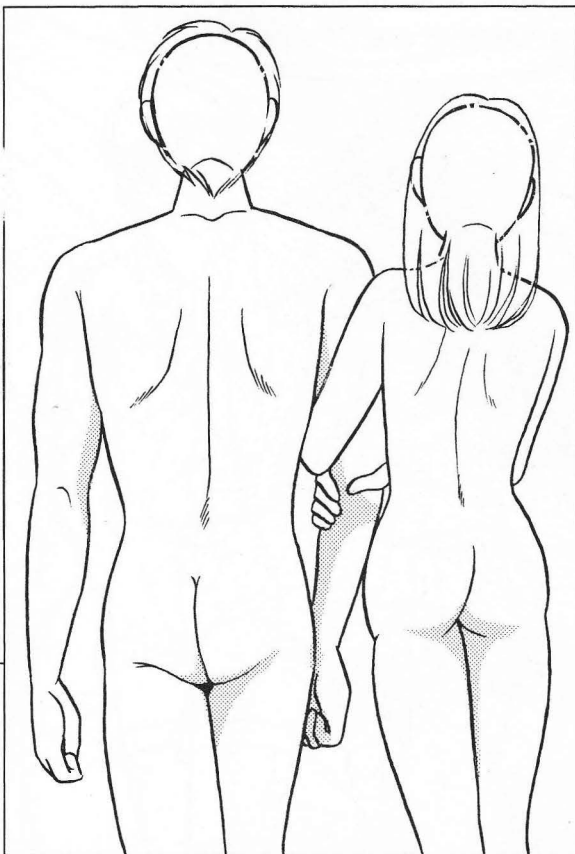
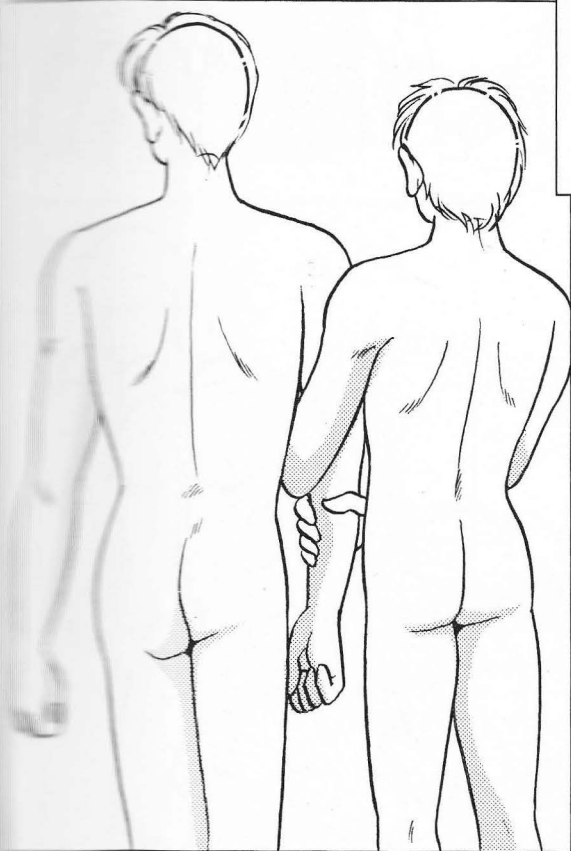
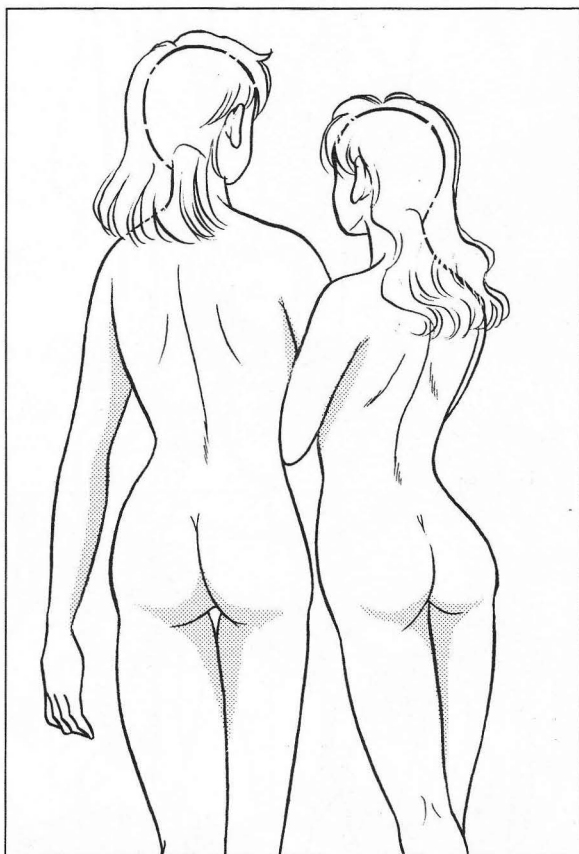
Expressing the desire to increase the area of contact aside of simply holding hands portrays a delicate relationship.

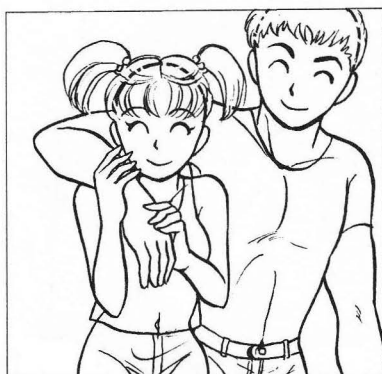
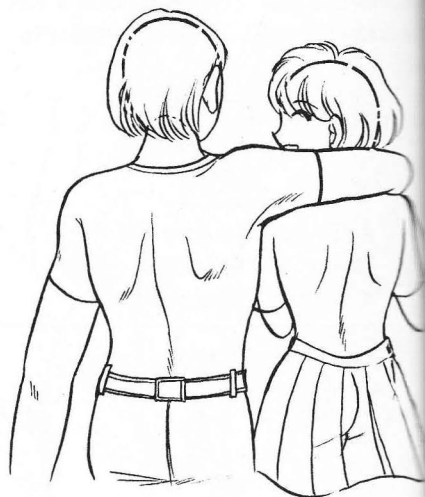
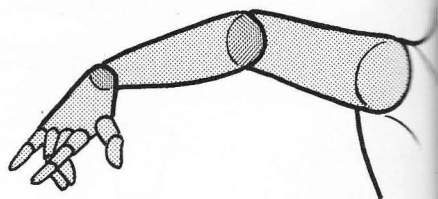
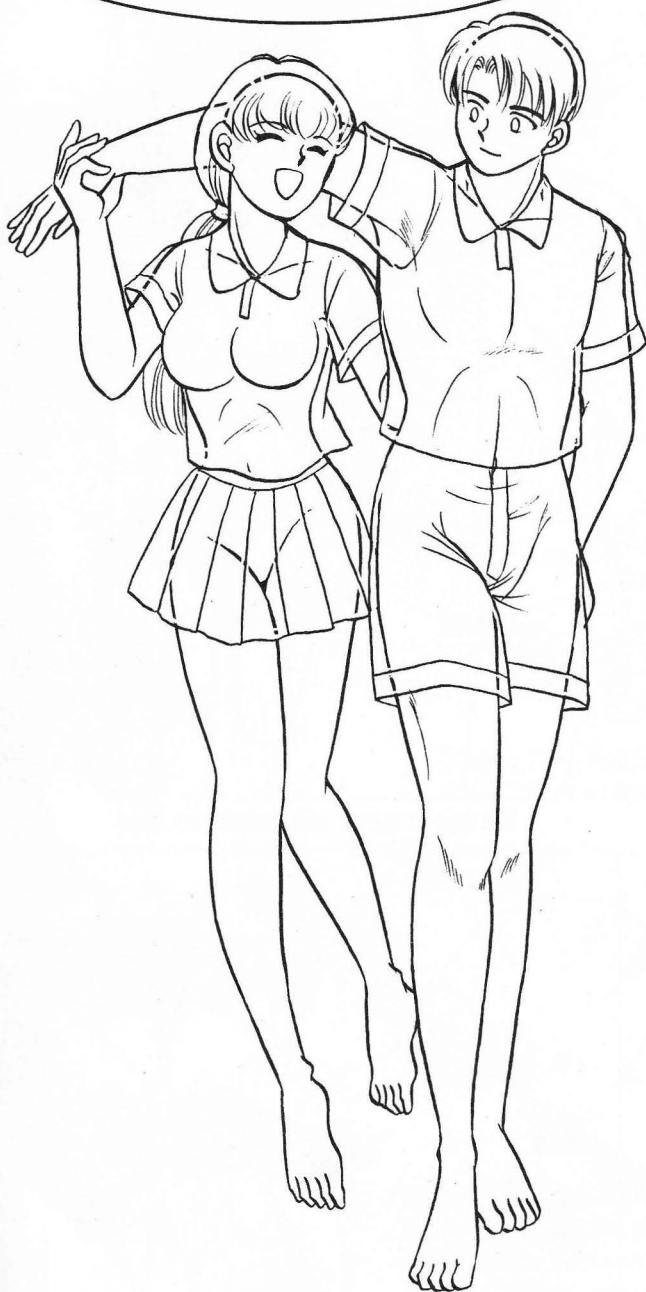
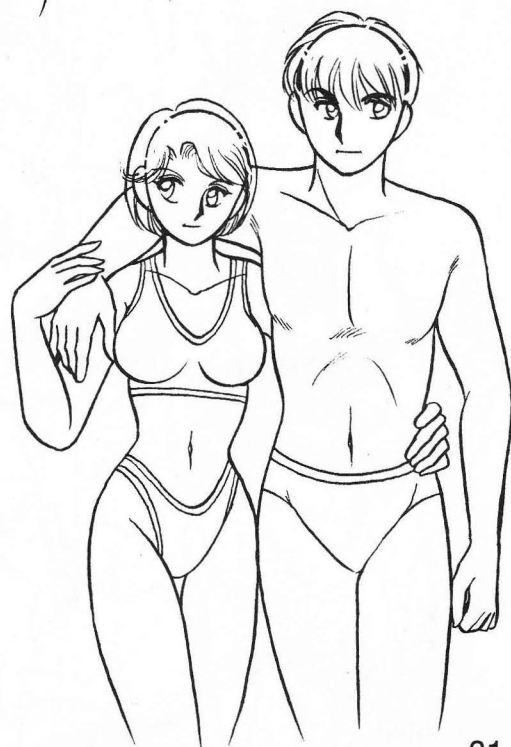
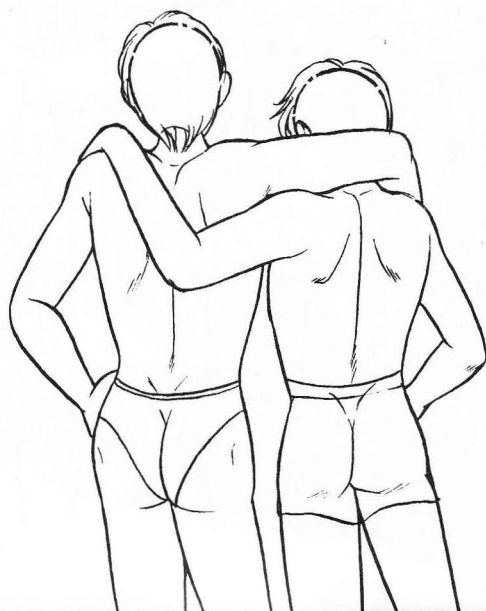
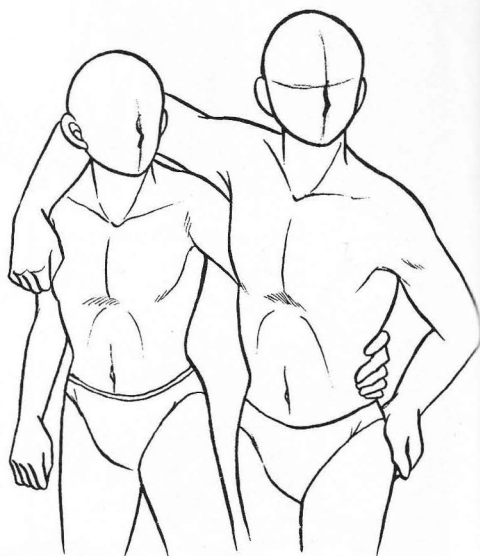
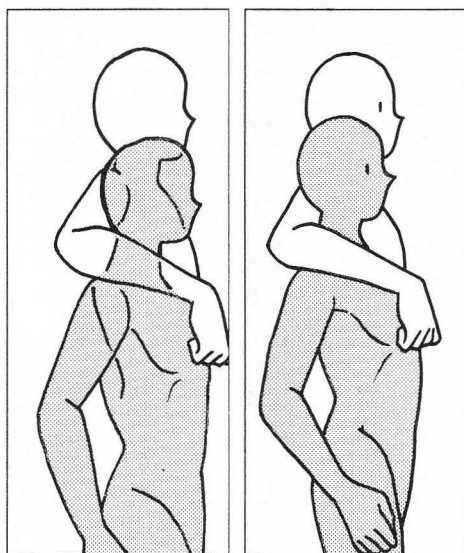
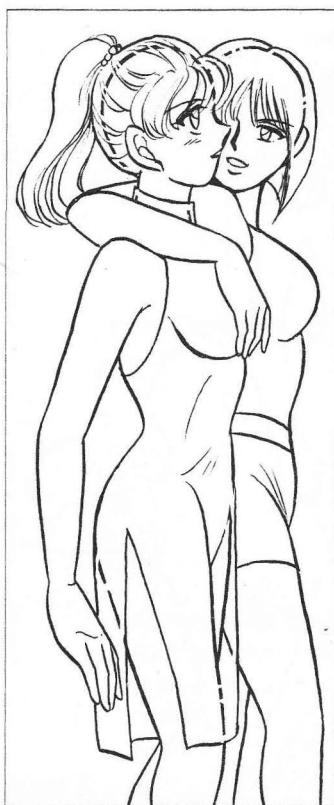
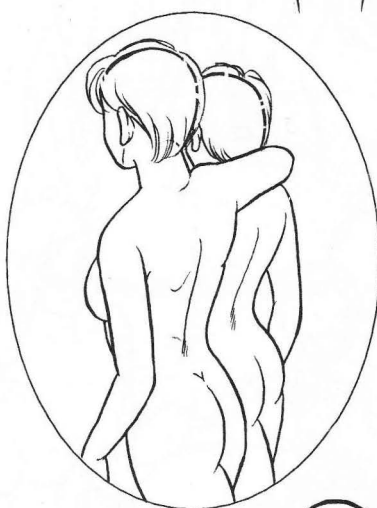
Clinging to arm while walking

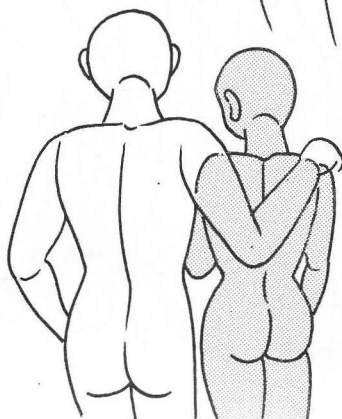
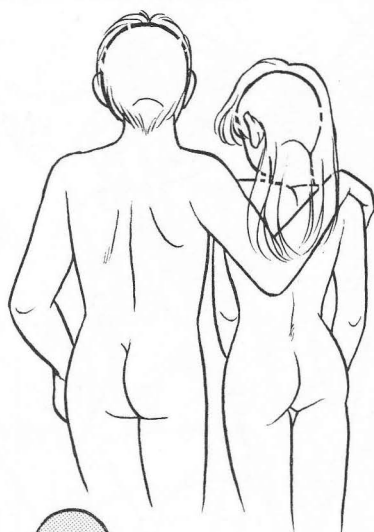
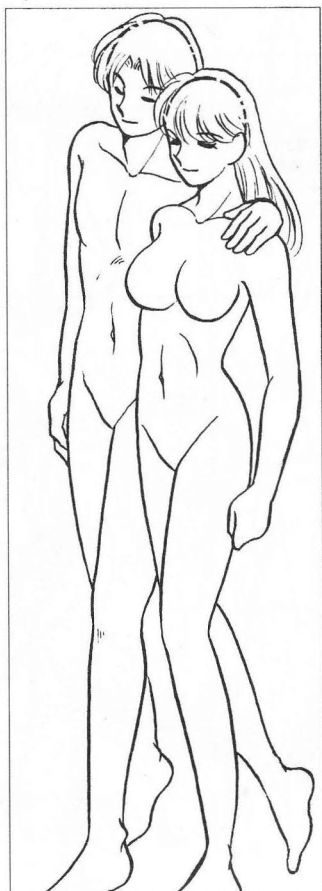
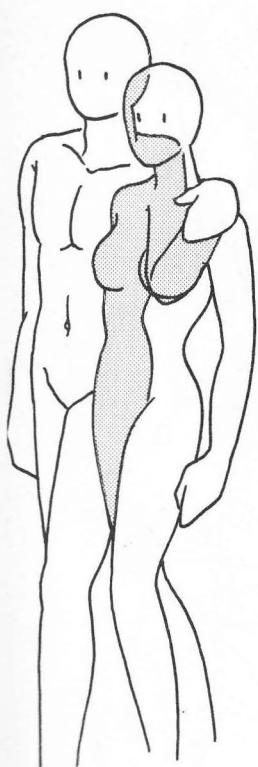
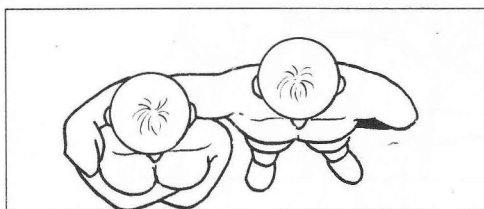
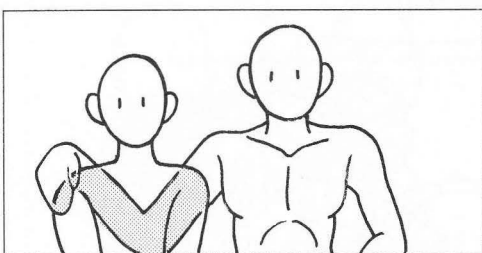
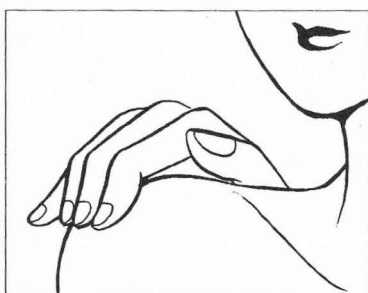
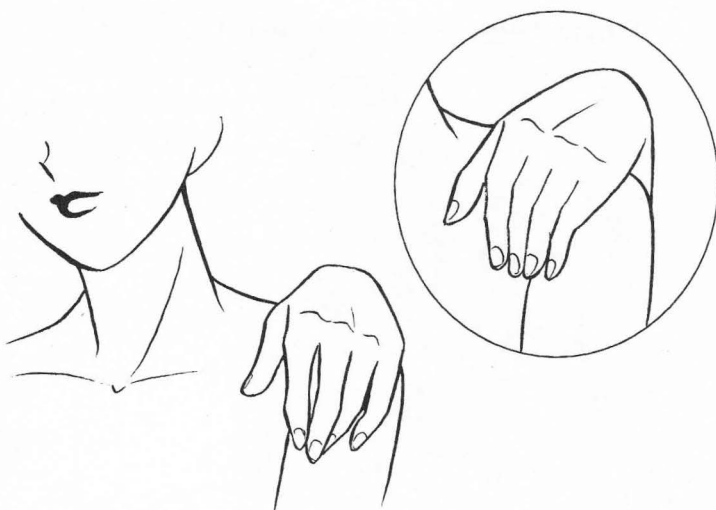
c. Rear view

In the case of females, their hips touch even if their shoulders are apart.

In the case of males, their hips do not touch even if their shoulders touch.

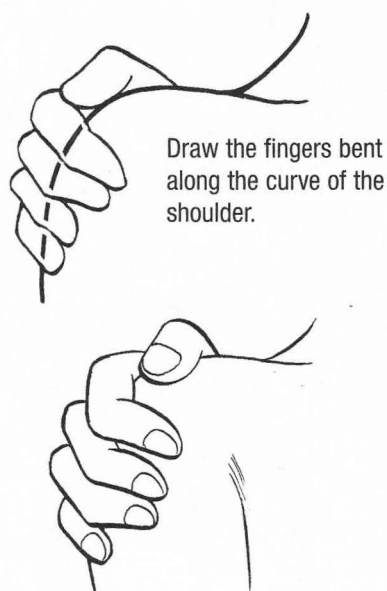
In the case of a male and female, their hips touch when their shoulders touch.

The hips of a male and female are apart.

The hips of two males are farther apart than those of a male and female.

The hips of two females touch.

7. Arm over shoulder
a. Carrying arm on shoulder

7. Arm over shoulder
b. Arm behind back

7. Arm over shoulder
c. Two males

7. Arm over shoulder
d. Two females

8. Placing hand on shoulder

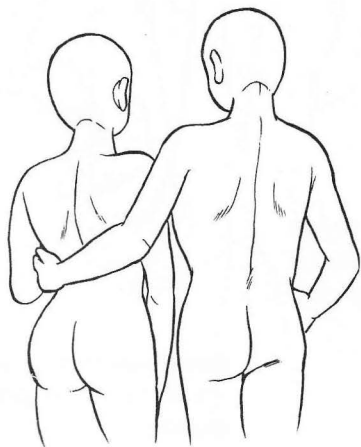
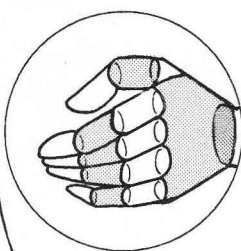
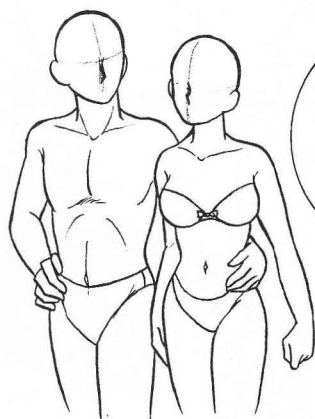
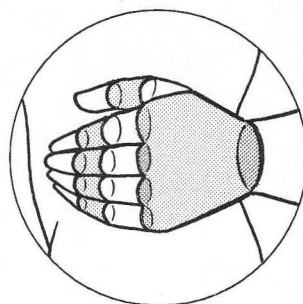
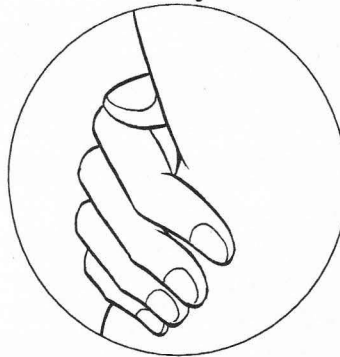
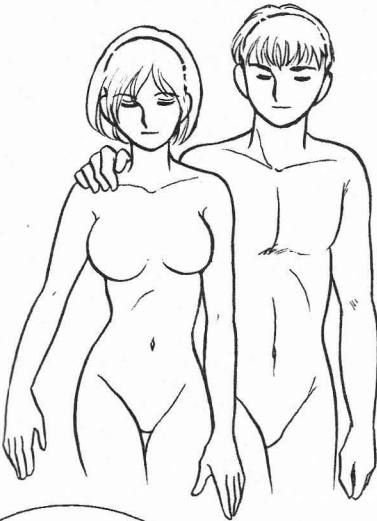
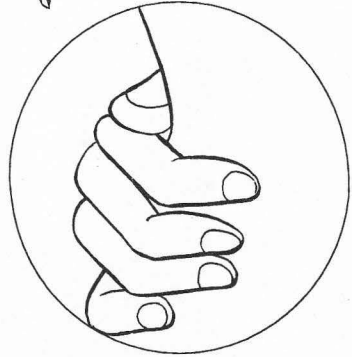
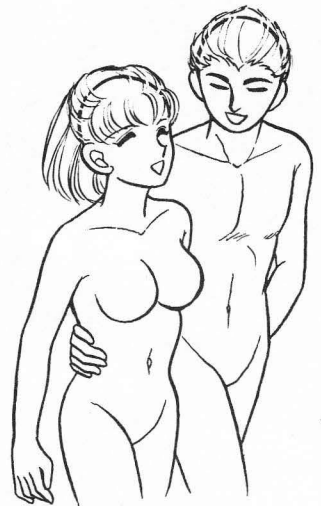
Express the curves and three-dimensional effect of the female body using the angle of the wrist and fingers of the male hand on the shoulder or hip.

Hand placed lightly on the shoulder

Gripping the shoulder slightly

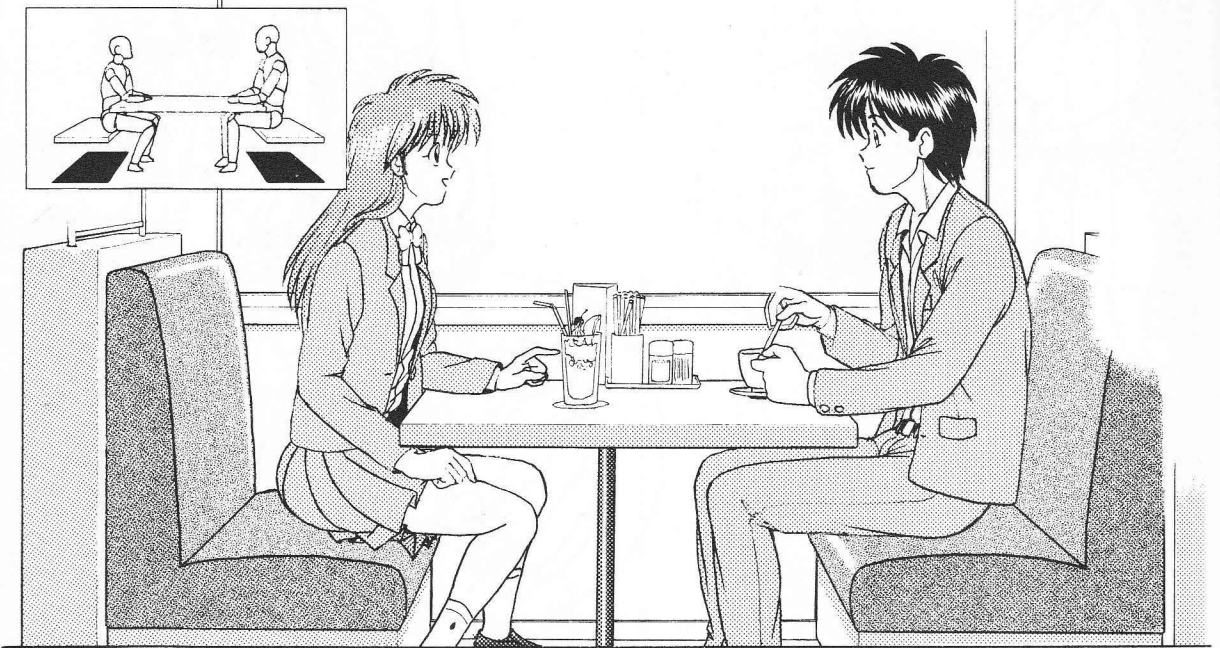
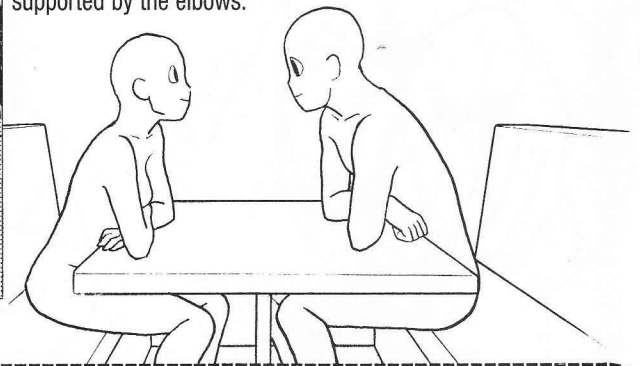
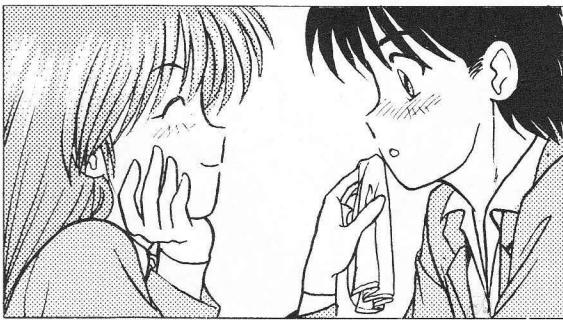
Hand dangling over shoulder

Do not bend the fingers very much when having the hand rest lightly on the shoulder

Draw the fingers bent along the curve of the shoulder.

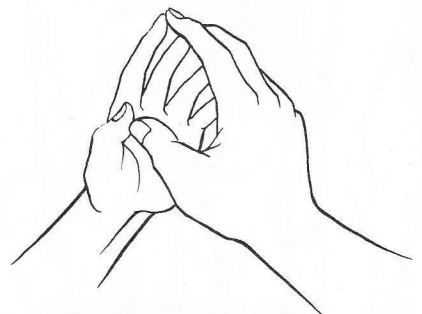
Bending the fingers makes it look like the hand is gripping the shoulder.

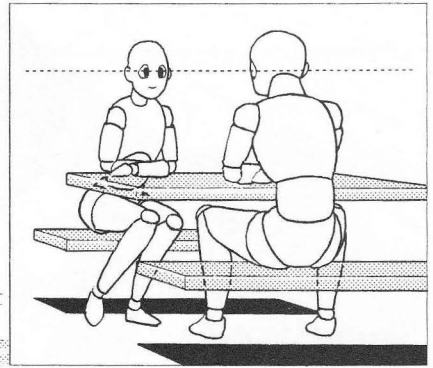
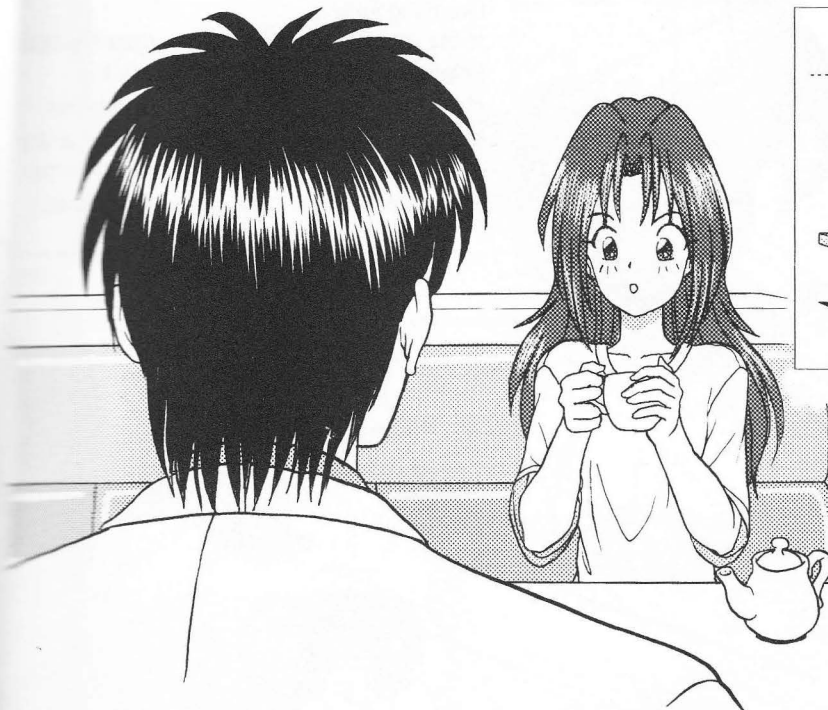
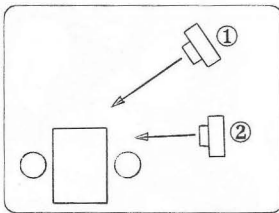
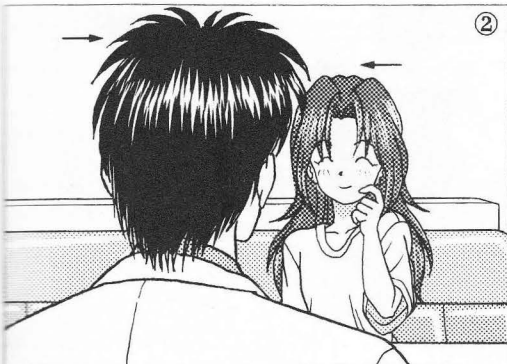
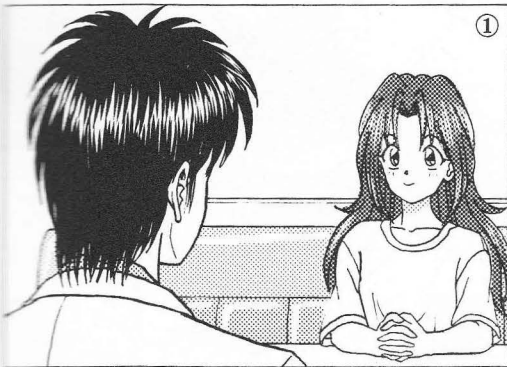
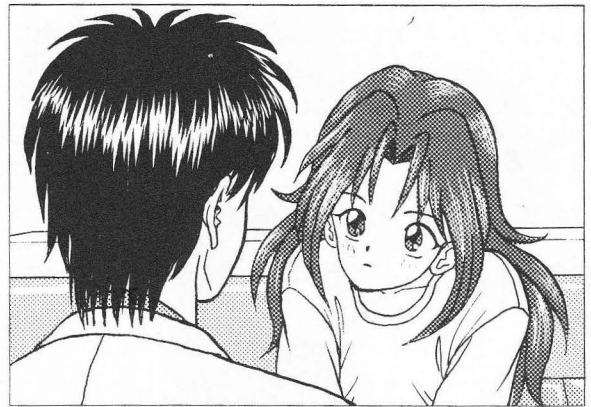
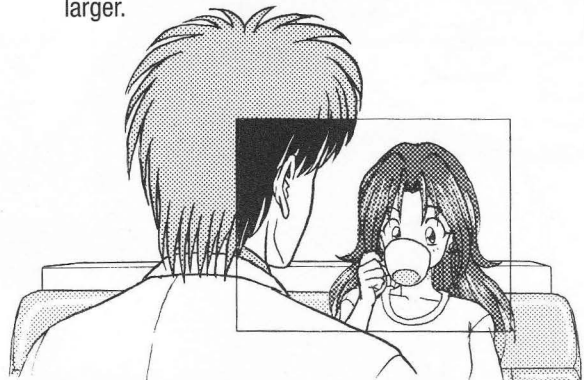
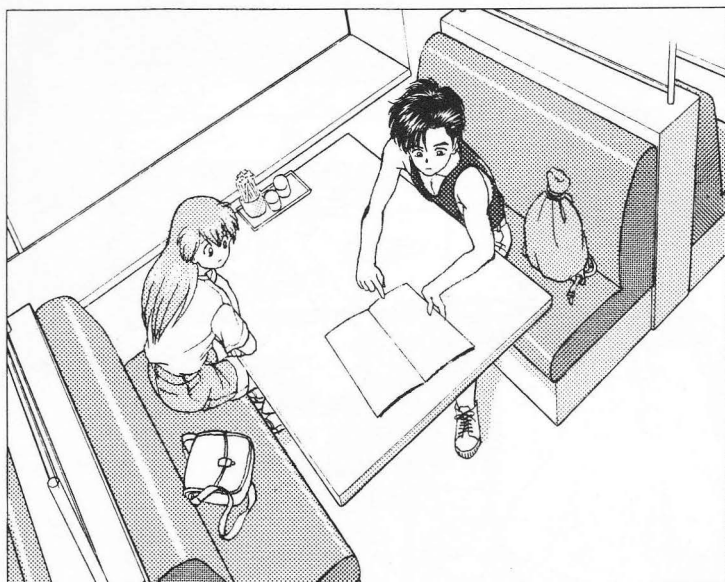
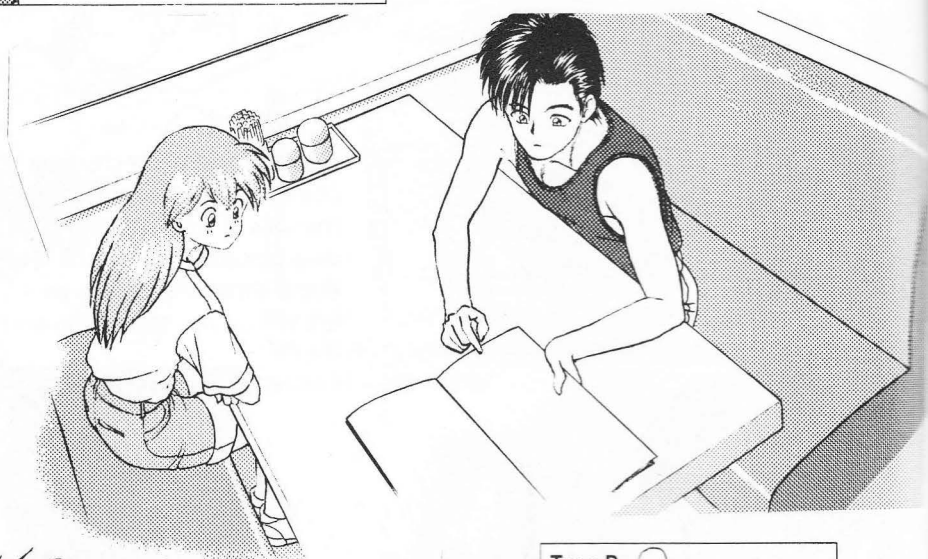
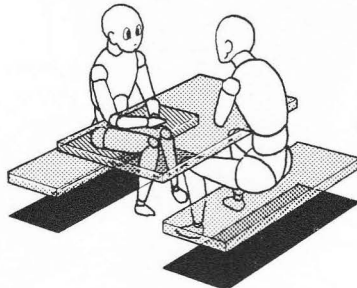
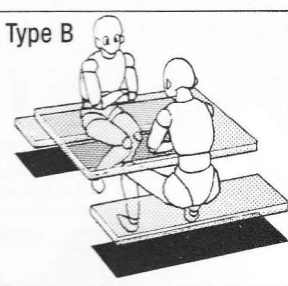
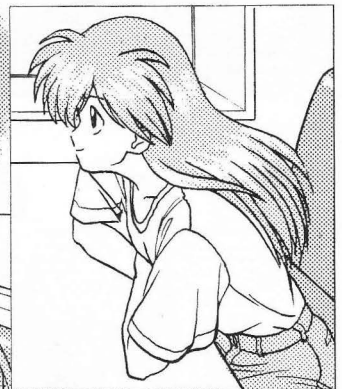
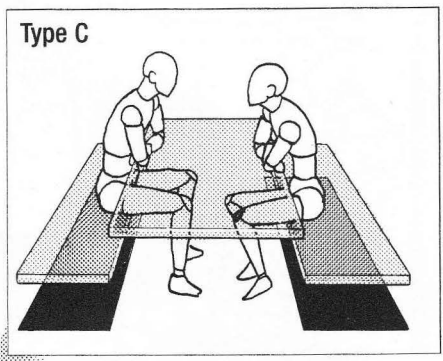
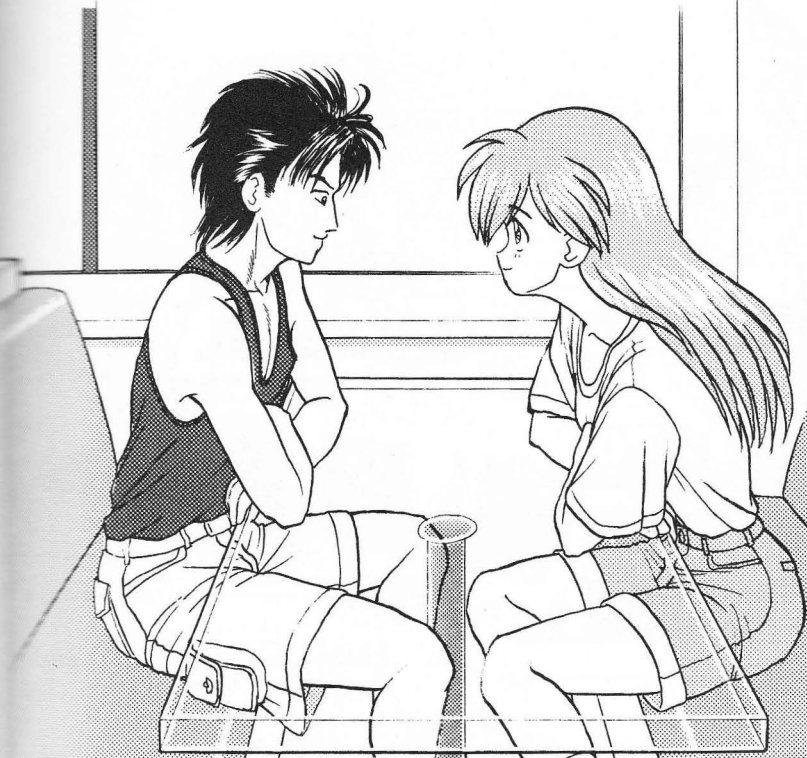
9. Wrapping arm around the waist

You can easily change the
mood of a scene with a couple
walking along nestling close to
each other by changing the
position of the hand.
Front view of hand
Hand placed lightly on hip
Hand placed casually around hip
Top view of hand on hip

Sitting

1. Sitting across from each other

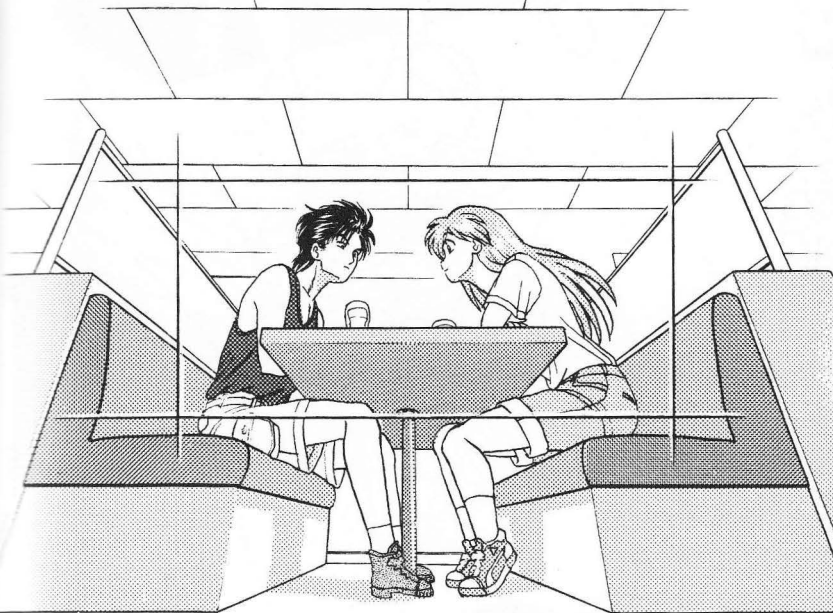
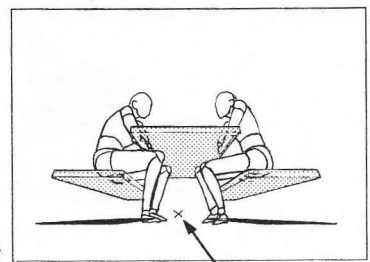
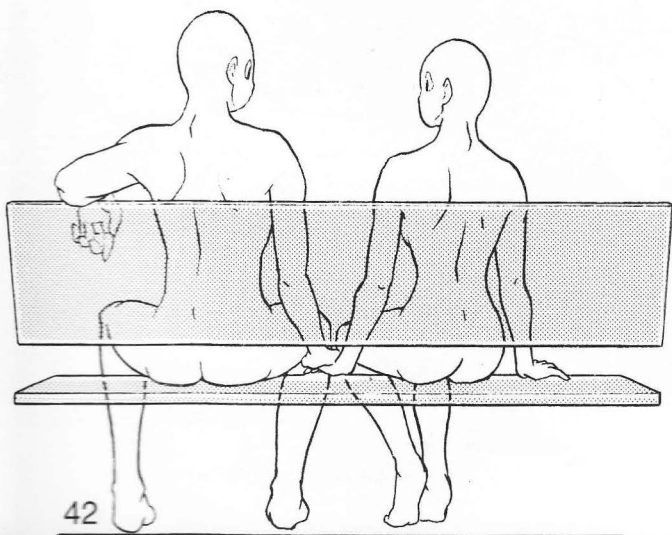
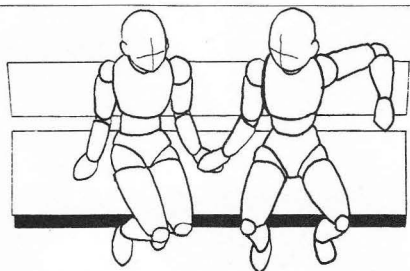
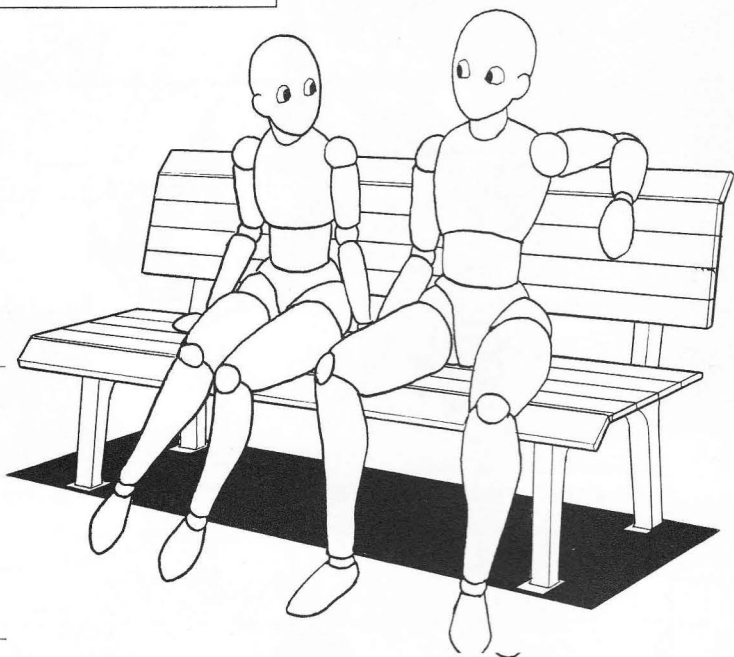
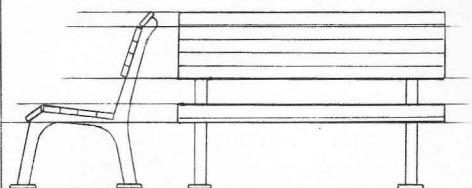
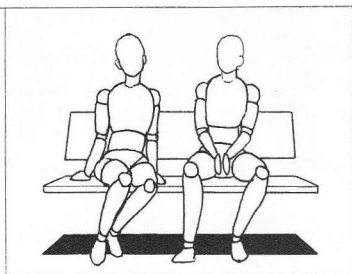
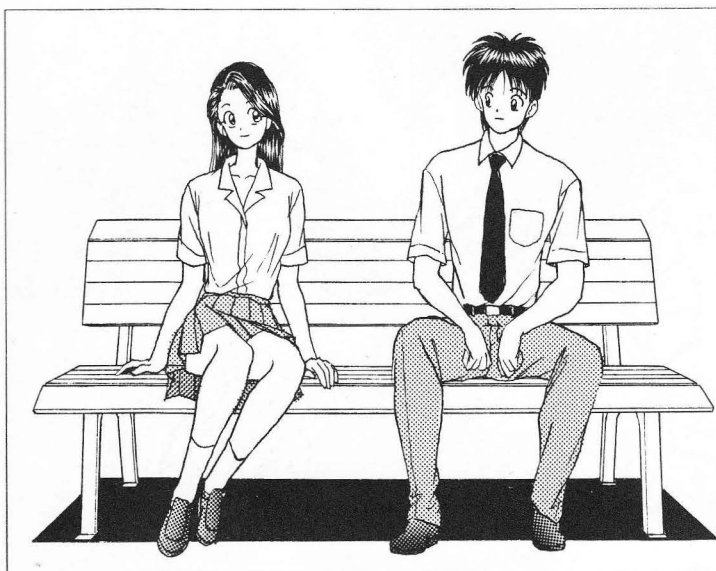
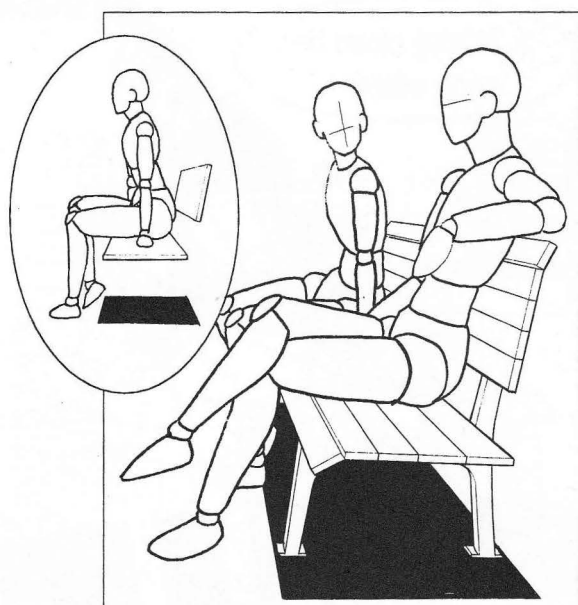
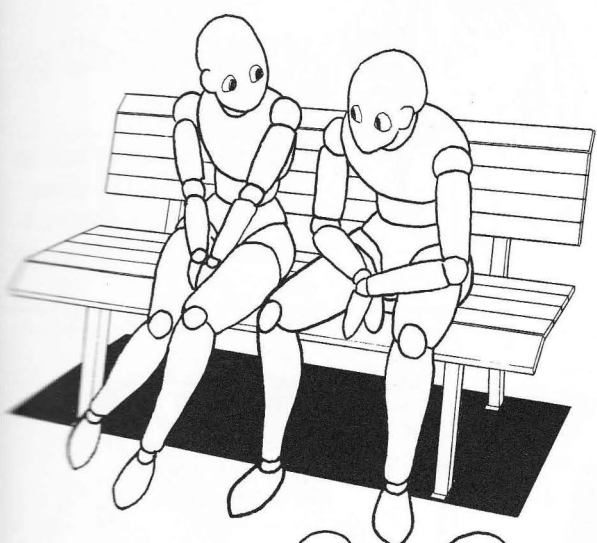
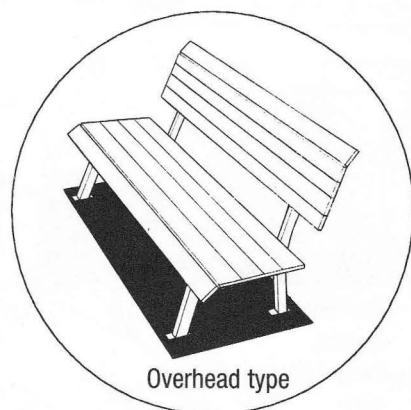
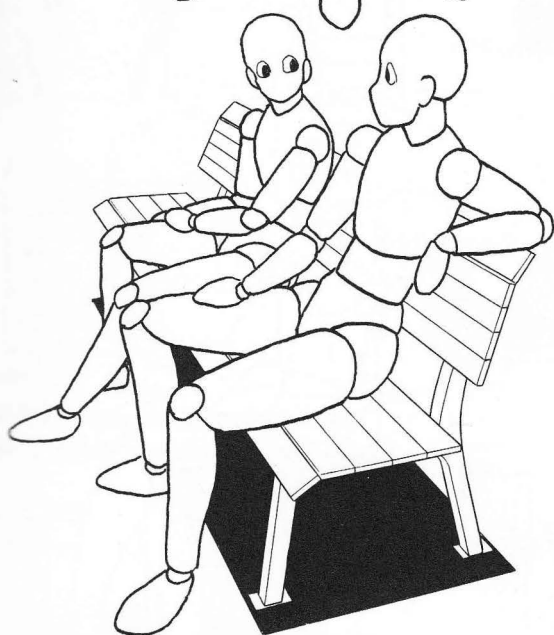
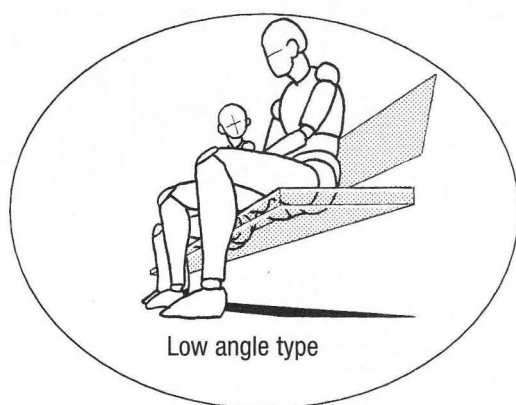
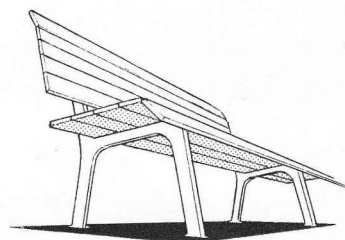
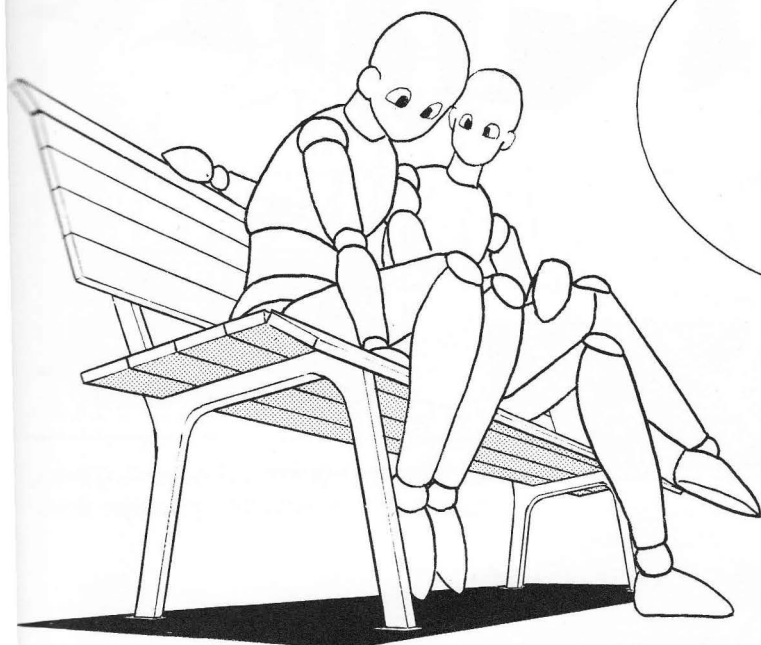
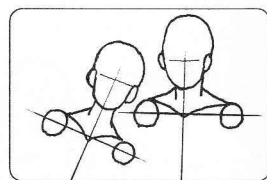
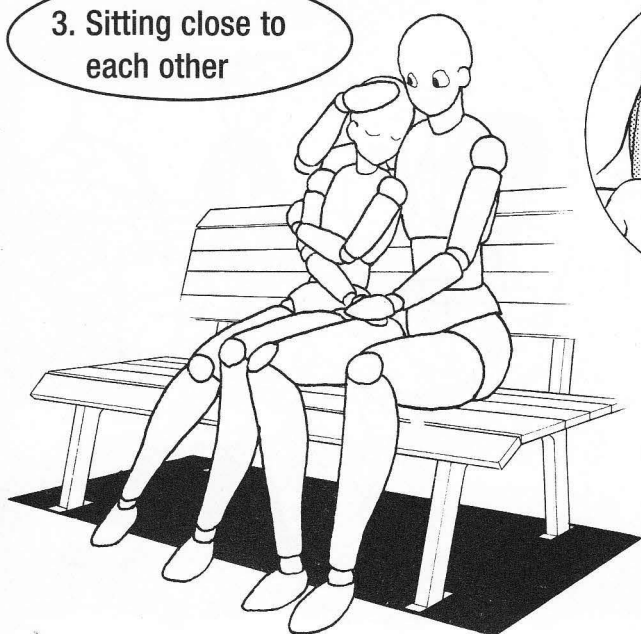
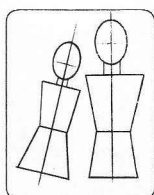
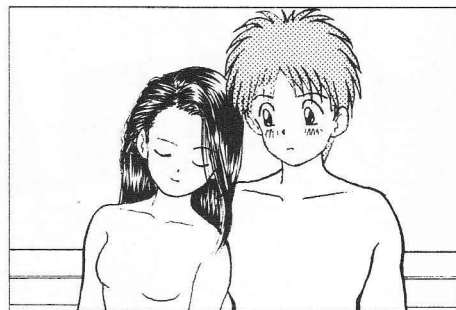
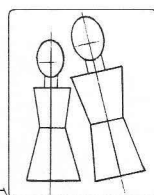
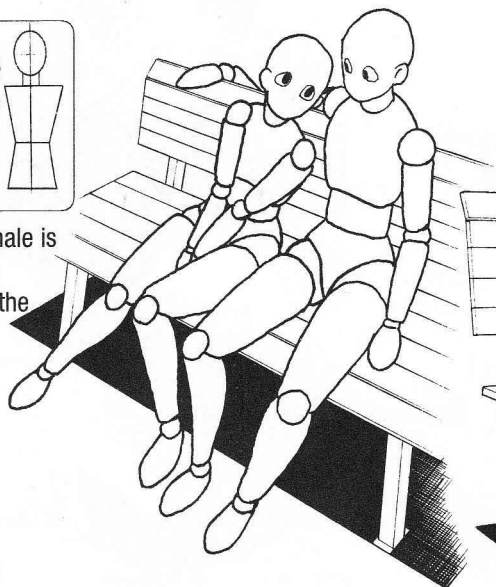
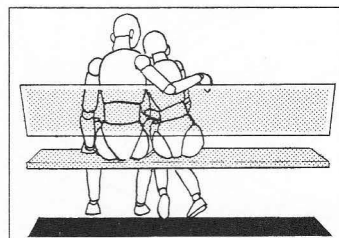
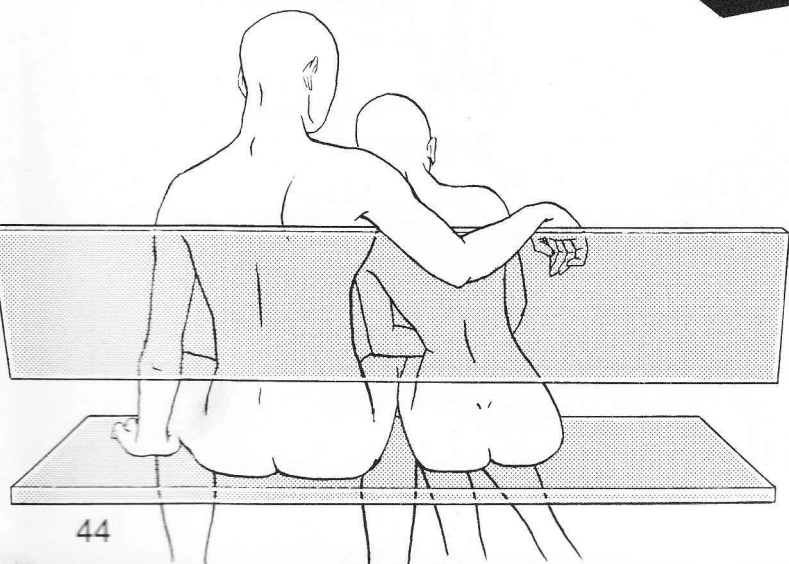
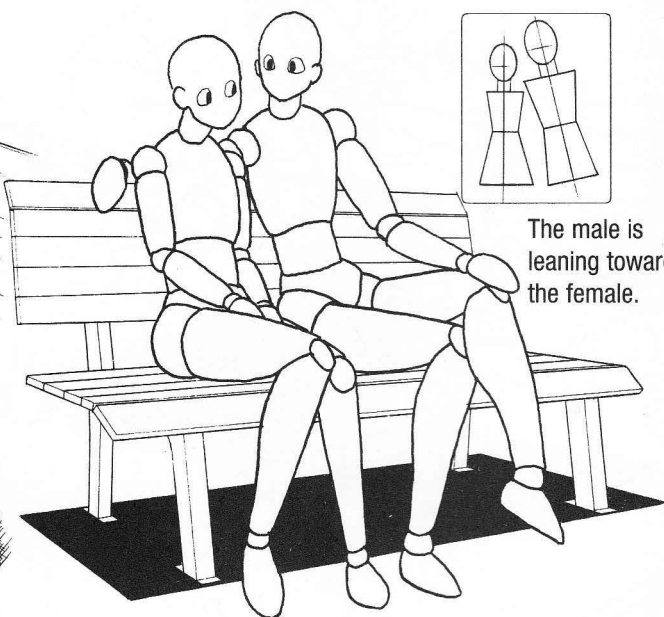
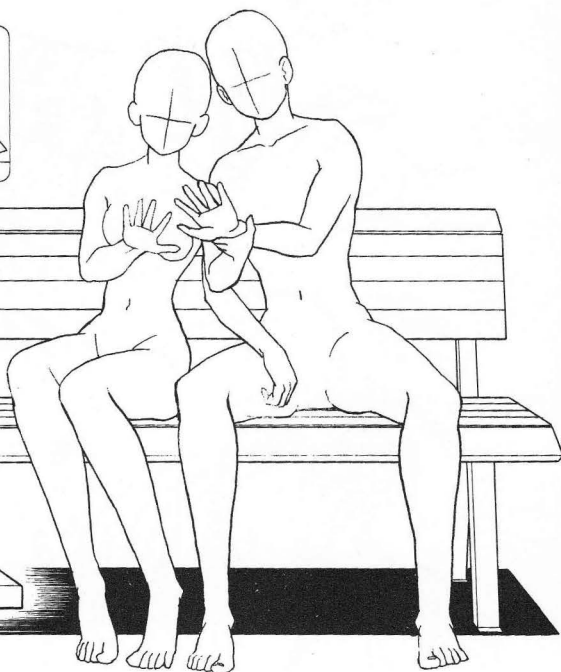
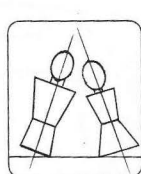
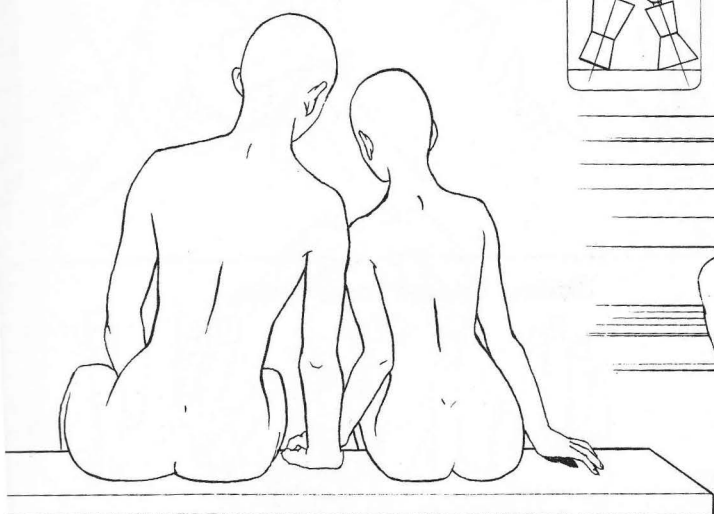
Side/normal view

This is the version where characters are leaning forward.
Both shoulders are raised since the weight of the body is normally supported by the elbows.

Presentation of hands when two characters are sitting across from each other

Intertwined fingers

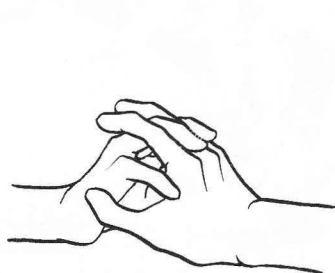
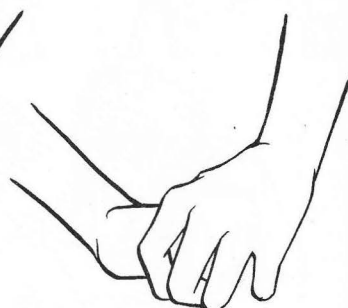
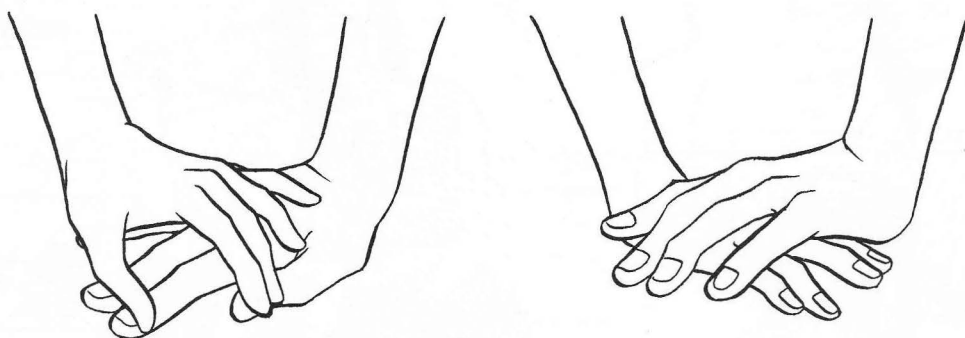
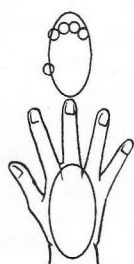
Hands overlapping

Tips of fingers touching

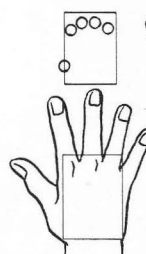
View from behind one of the characters

In the case of over-the-shoulder shots, the eyes of the two characters should be the same height.

Make the head of the character in the foreground large. The character in the background should be 1/3 the size of the character in the foreground when the character is some distance away and about 1/2 the size when the character is a little closer. This is a matter of camera work and presentation, so contrast the two to your own taste as the need arises.

The camera moved from position ① to position ②. Move the heads closer together.

The female opposite is leaning forward. Make the face larger.

The trick is to draw the part of the head outside the frame that is not visible as well.

Overhead view
In the case of an overhead view, draw the table before drawing the characters. When the characters are facing the table squarely, the horizontal line of the table and the shoulder line of the characters are almost parallel (draw the characters from the perspective of the table).
Type A
Type B

The character is leaning forward.

The character is leaning back on the seat.

The character is leaning back.

2. Sitting side by side

Side/normal angle
Overhead type
Low angle type

3. Sitting close to each other
Giving the female shrugged shoulders will make her look flirtatious.
If you draw the upper body so that the shoulder line slopes toward the other character, it will look like she is leaning on him.
The female is leaning toward the male.
The male is leaning toward the female.

Tilting of the head in different ways will create a variety of relationships and moods.

Drawing shoulders together and hips apart will result in a couple supporting each other (leaning on each other).

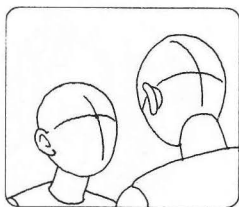
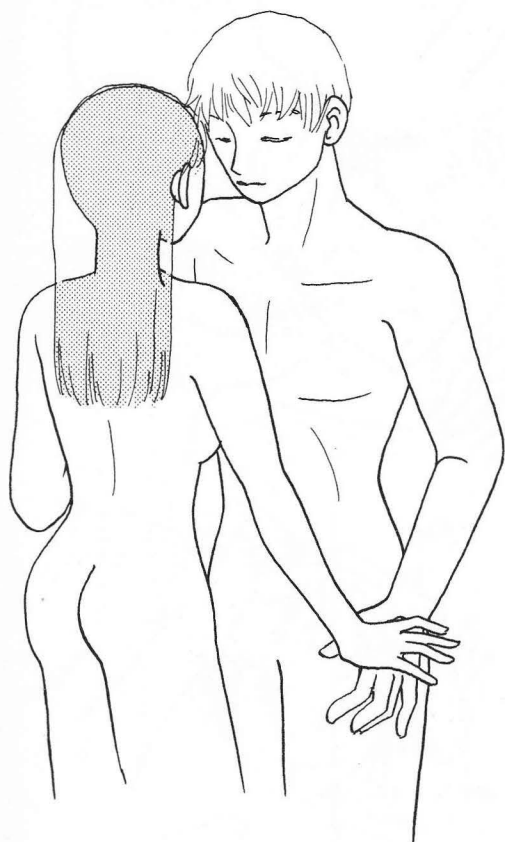
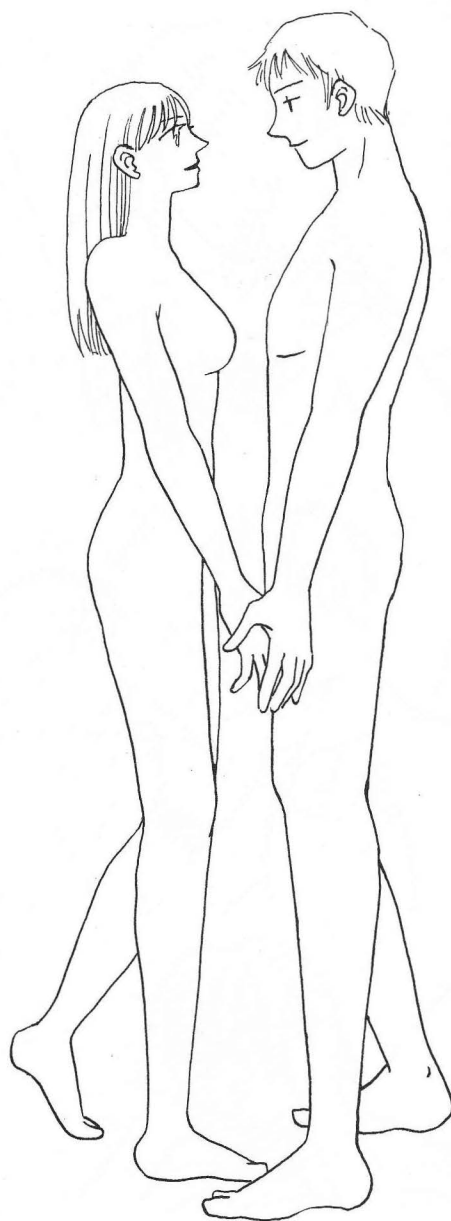
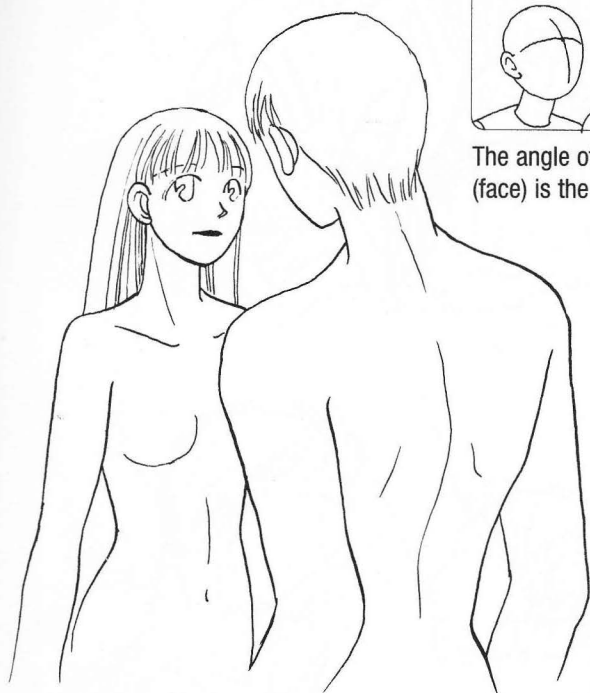
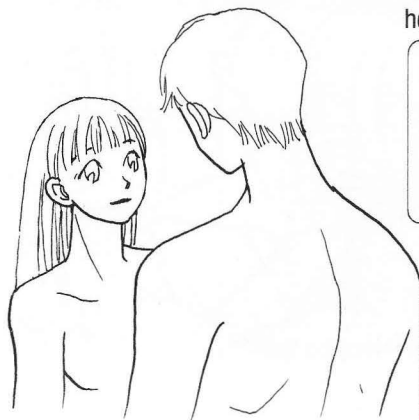
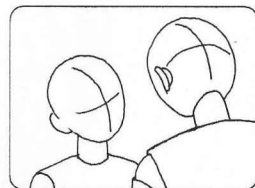
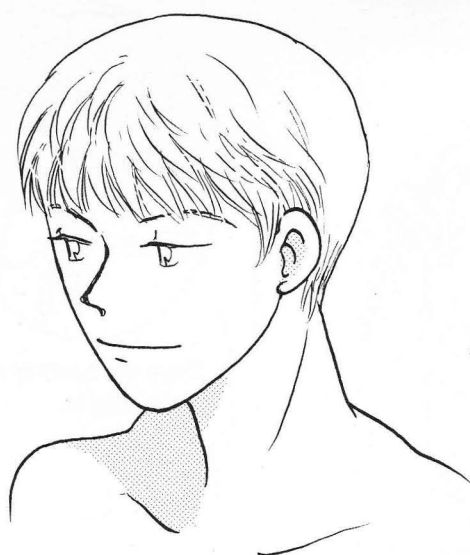
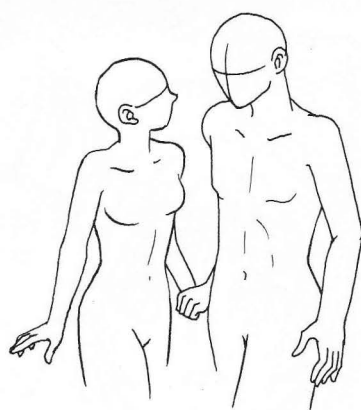
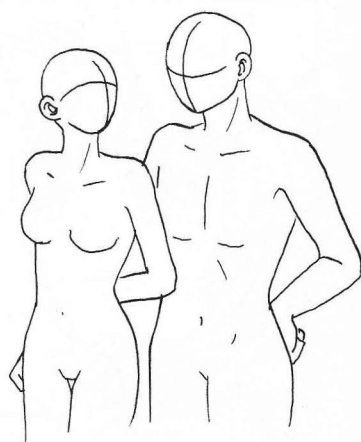
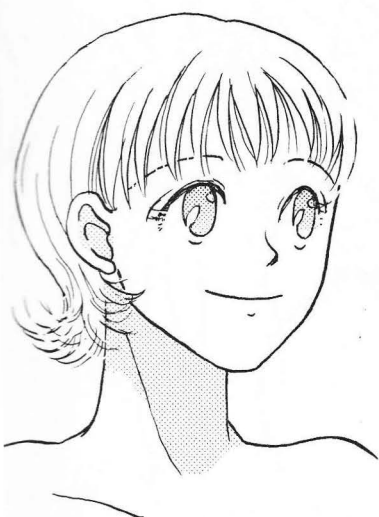
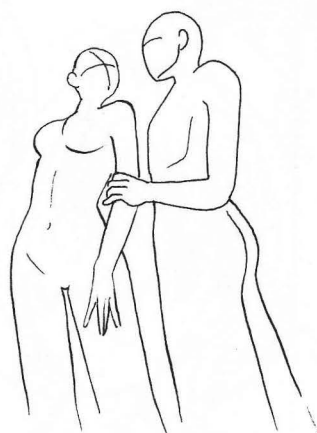
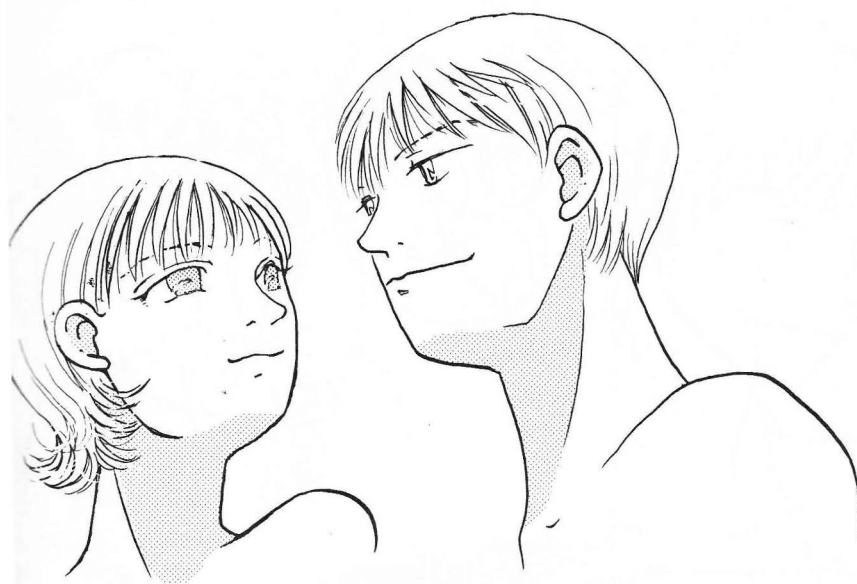
Hand actions

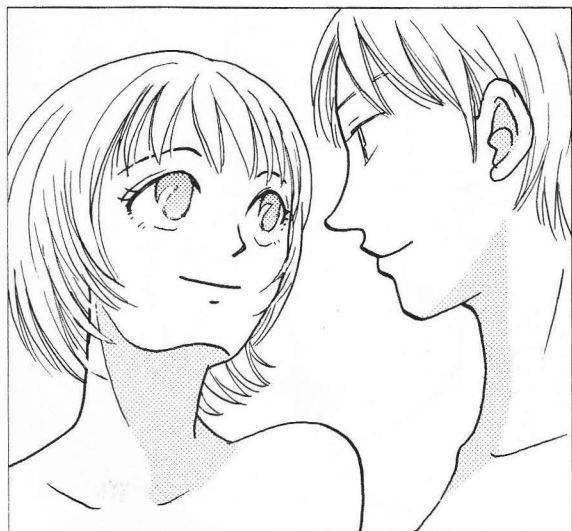
1. Contact between hands

Drawing male and female hands

Draw an oval and then add fingers.

The female hand is oblong with slender fingers.

Draw a square and then add fingers.

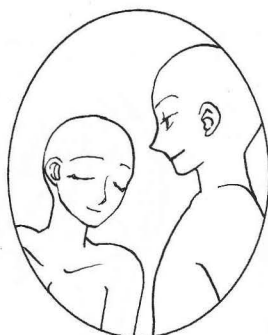
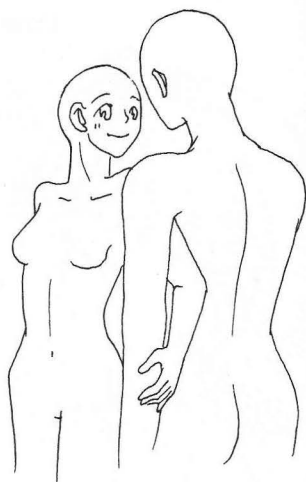
The male hand is wide with thick fingers.

2. Touching the face or head

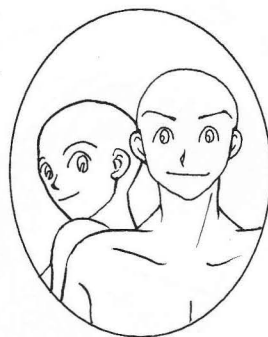
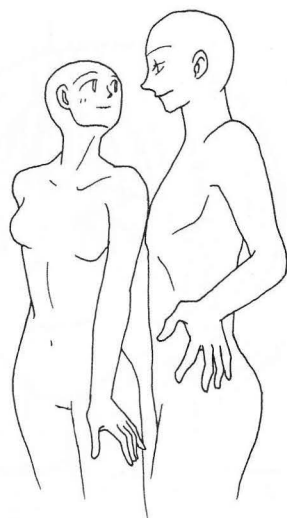
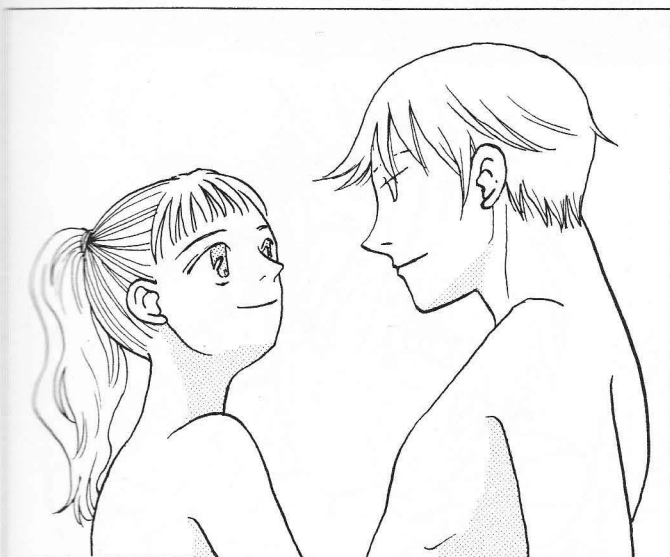
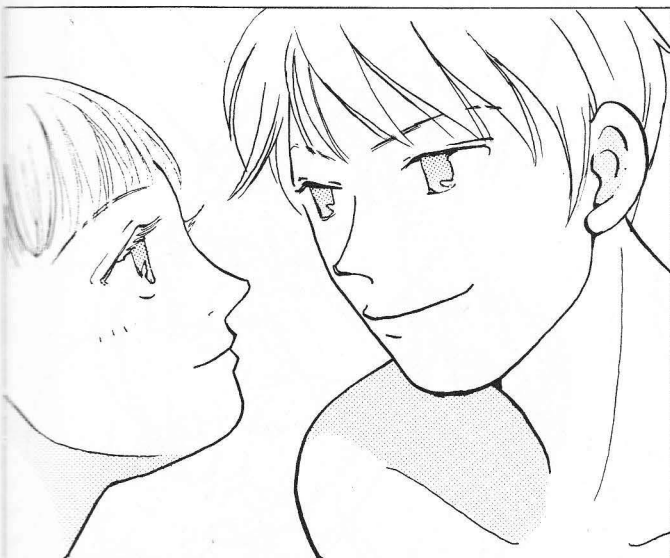
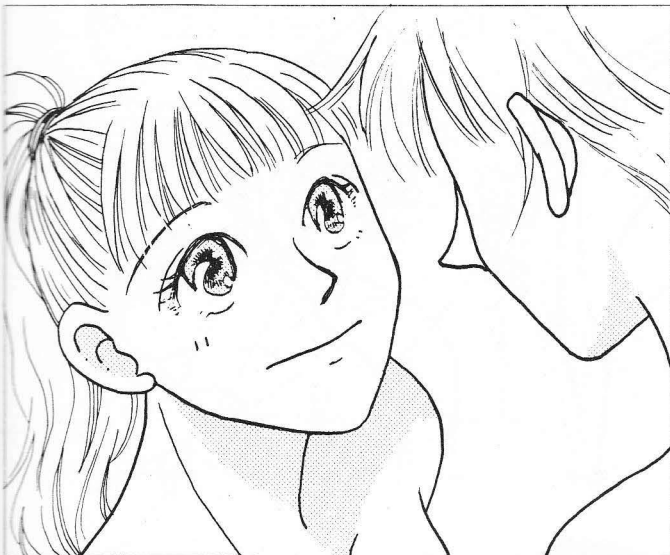
Facing Each Other & Looking Into Each Other's Eyes

Wide angle
Close-up
Overhead type
Normal angle
Low angle

Looking Into Each Other's Eyes: Variations

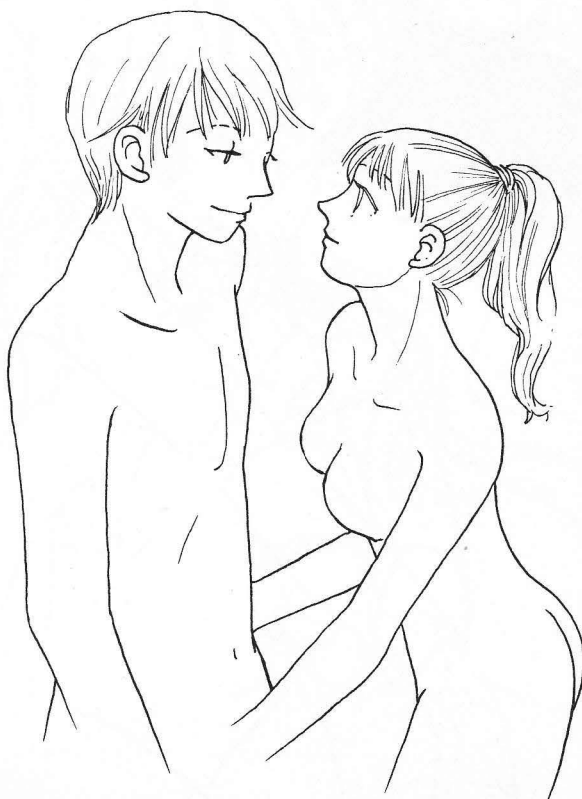
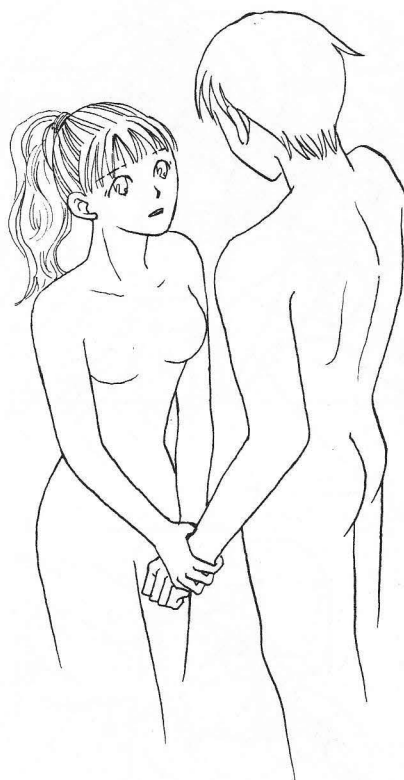
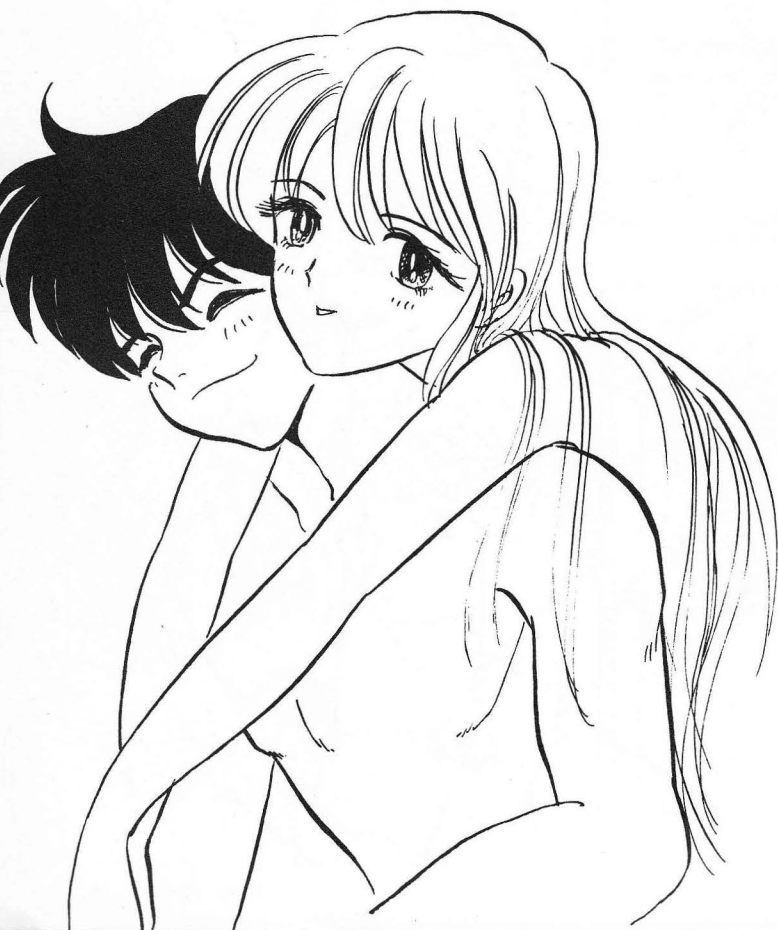
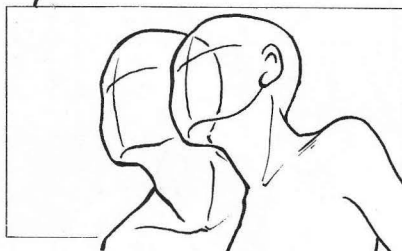
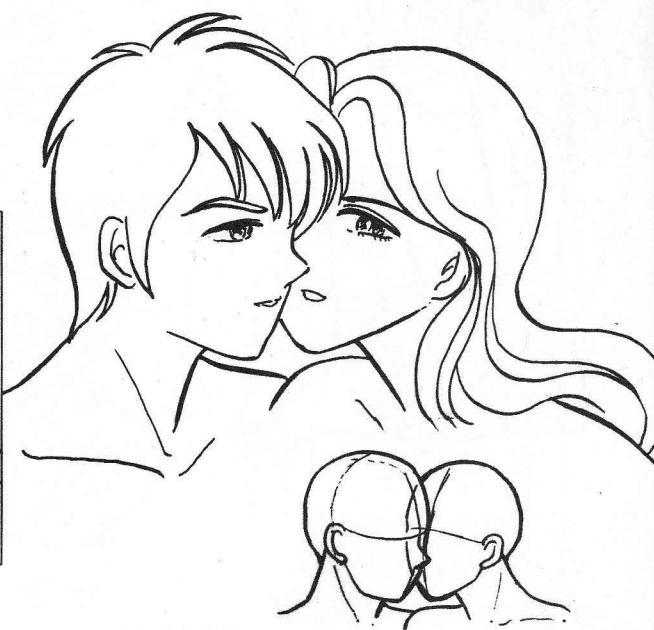
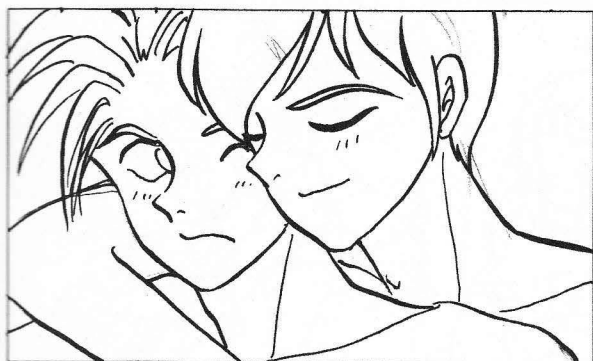
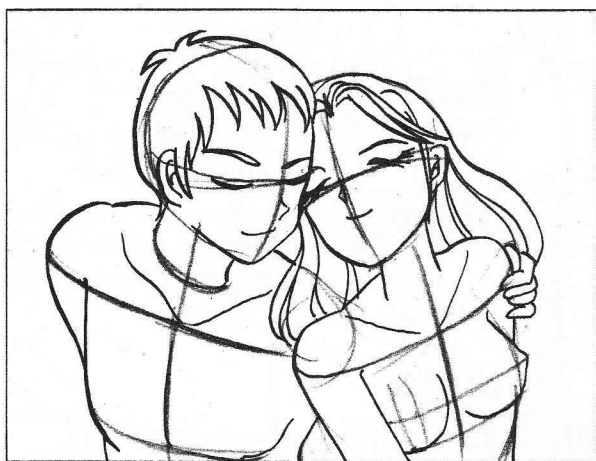
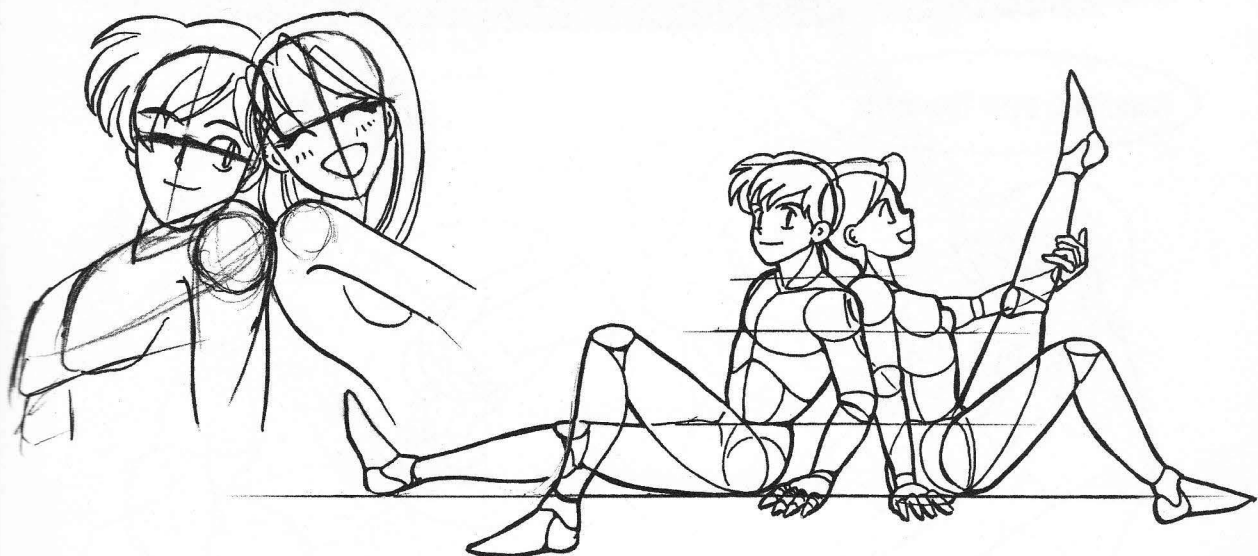
Close-up

Wide angle

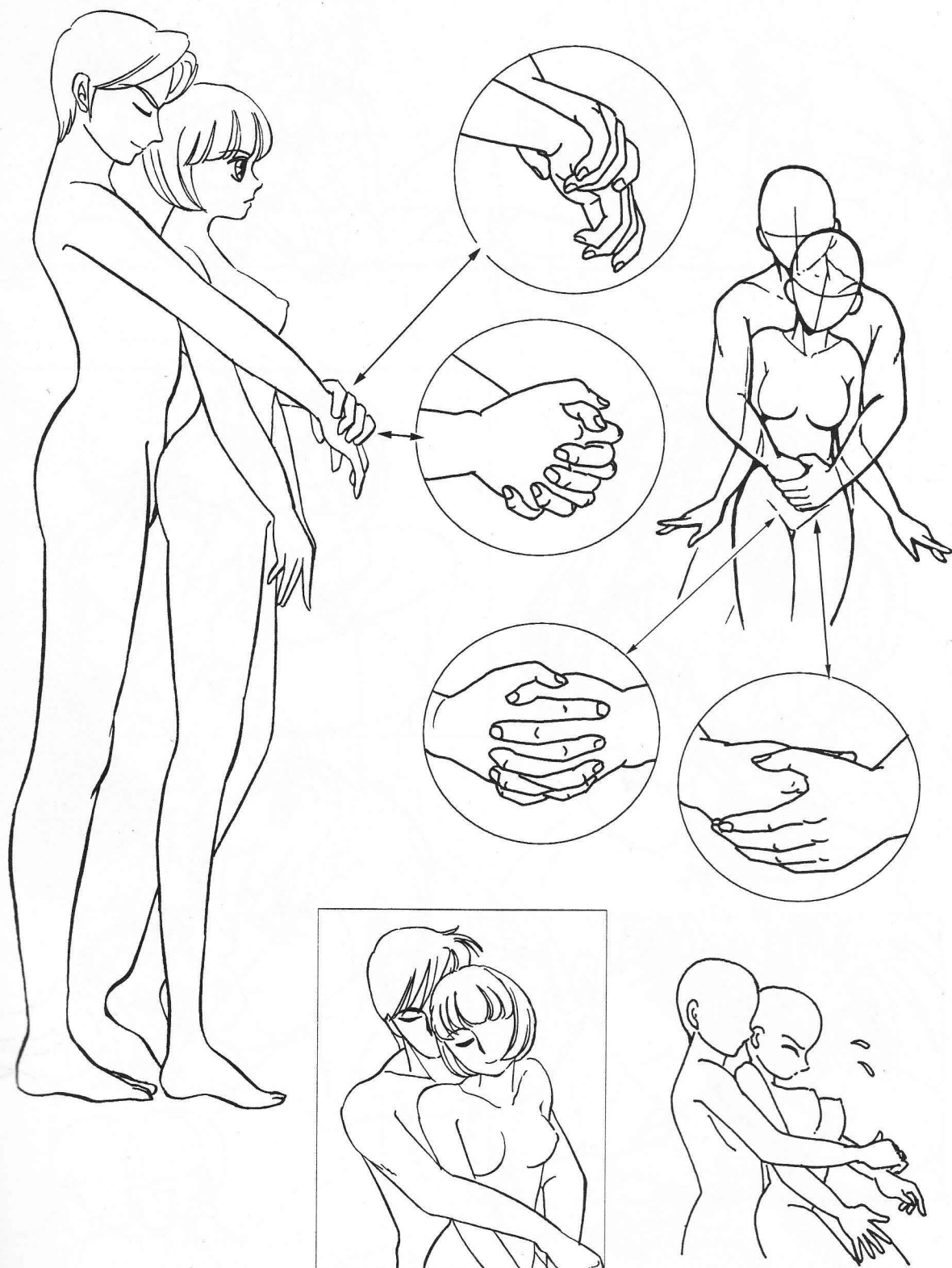
Slightly low angle

There are a variety of body gestures.

The chin of the female is pulled in.

Normal angle

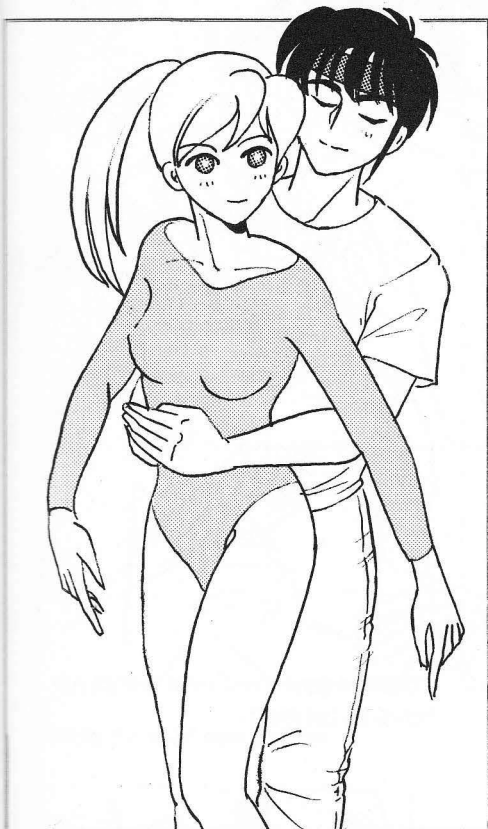
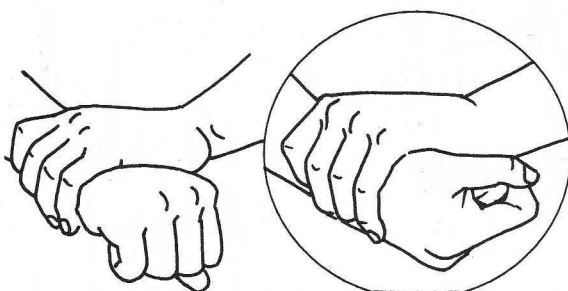
Slightly overhead angle

Drawing the same pose using a variety of different compositions.

Slightly low angle

Normal angle

Slightly overhead angle

You can express passing of time by switching between close-ups and wide angles using the same pose.

Two Characters Cuddling

Grabbing or Embracing From Behind

Reaching over the arms

Slightly tilting the head will create a romantic mood.

Drawing the chin in and raising the shoulders will create a disquieting mood.

Reaching under the arms

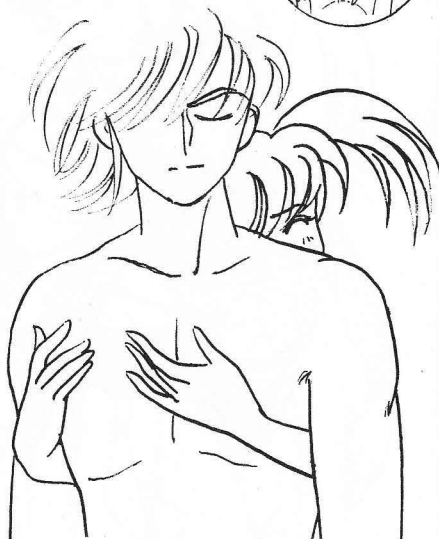
The key to a natural picture is relaxed hands and the angle of the neck.

The female will not look very happy if you draw her with her elbows sticking out.

Clenching the wrist or turning the wrist up is used when the character wants a grip that will not be broken. Avoid this when you want the hands to look natural.

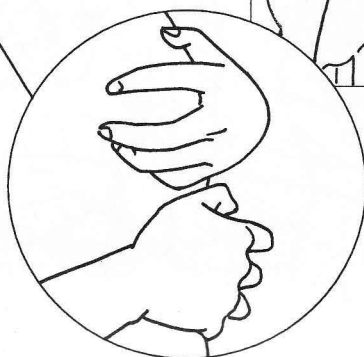
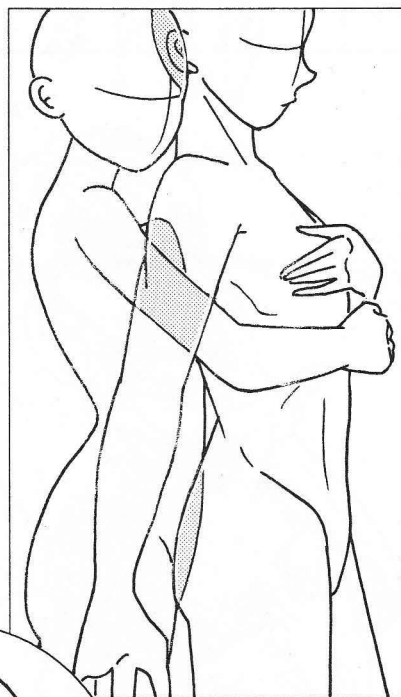
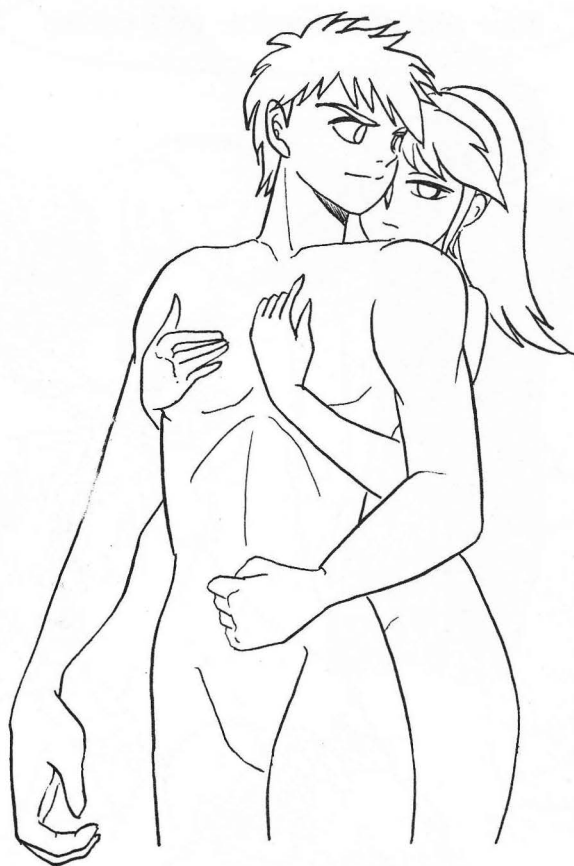
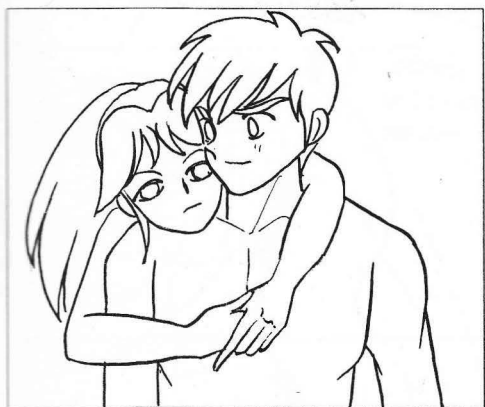
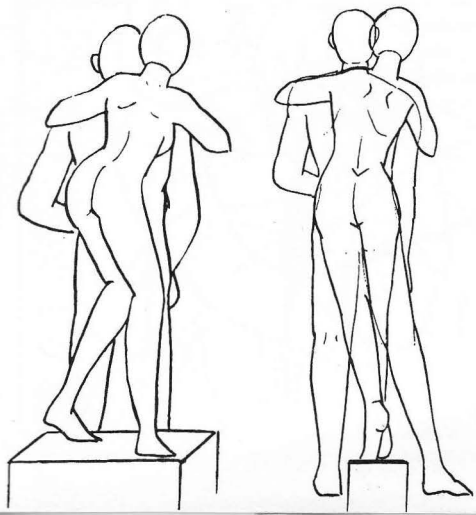
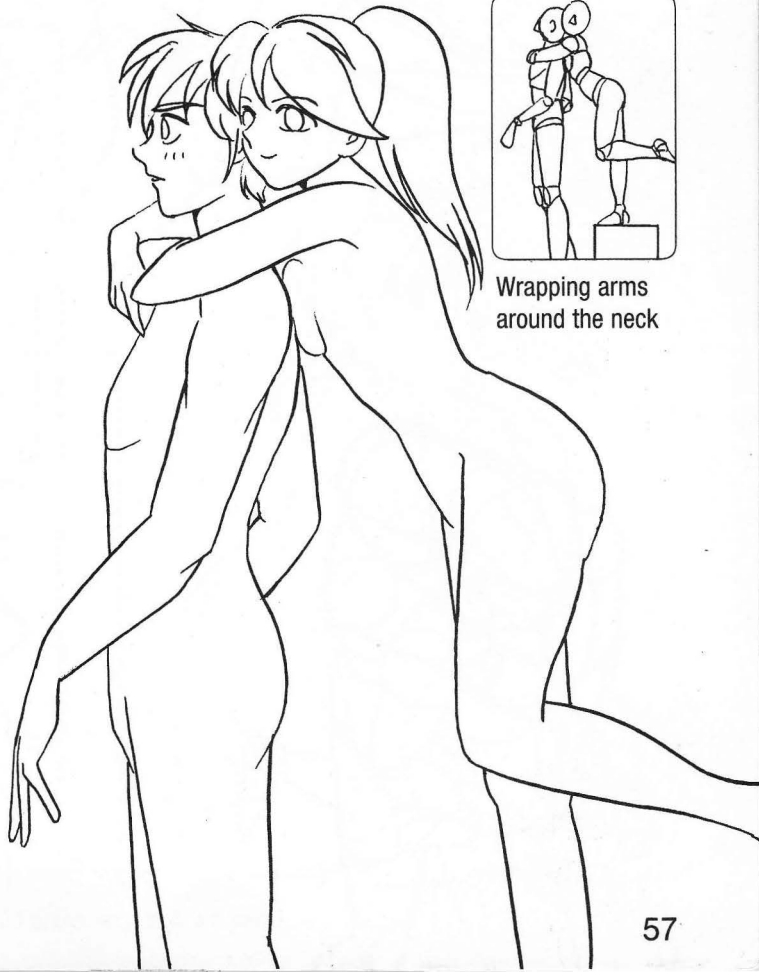
The hands are gently placed together.

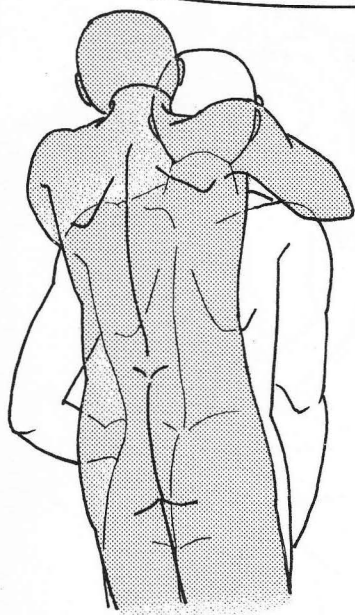
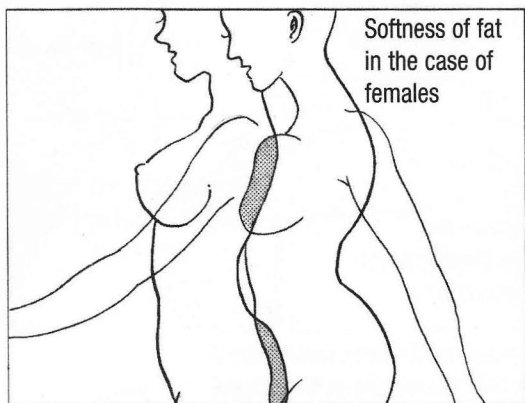
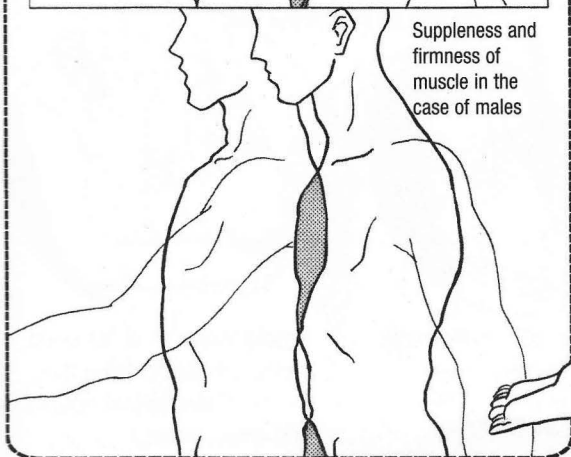
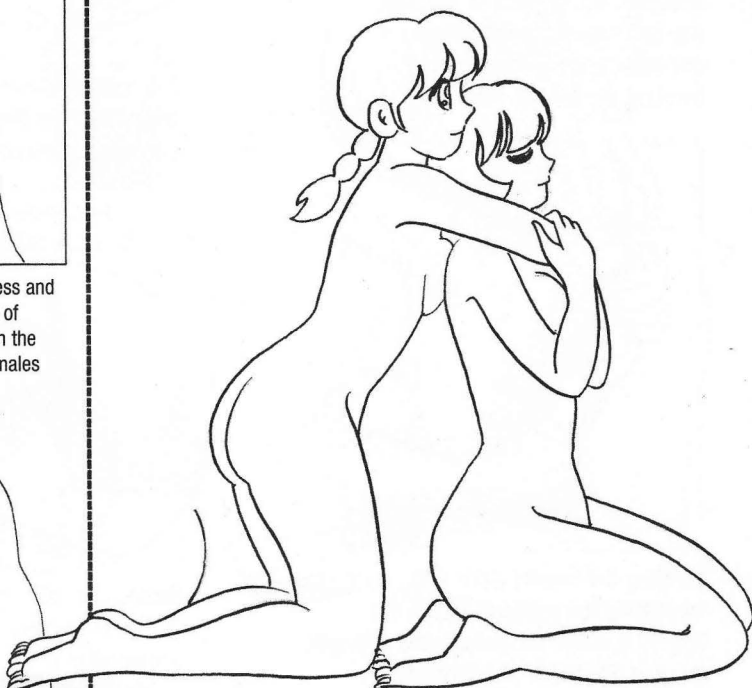
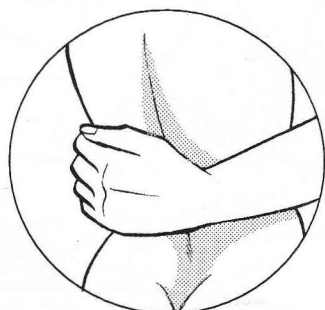
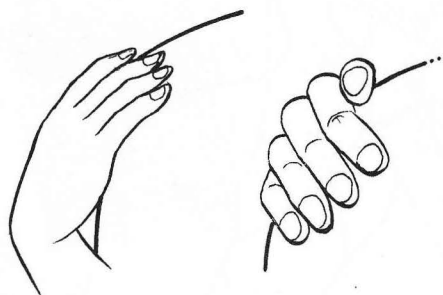
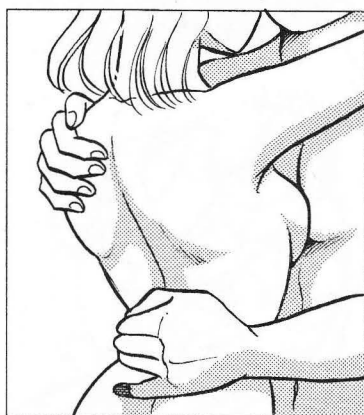
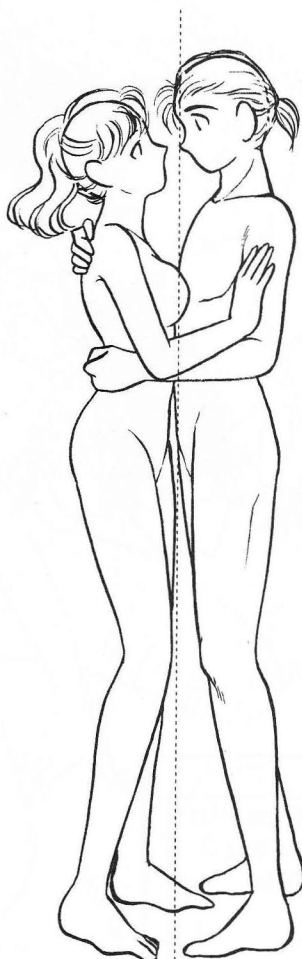
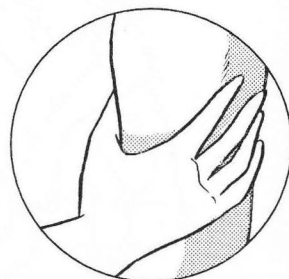
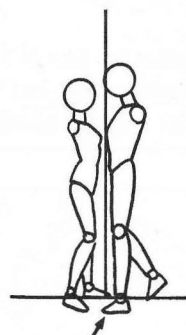
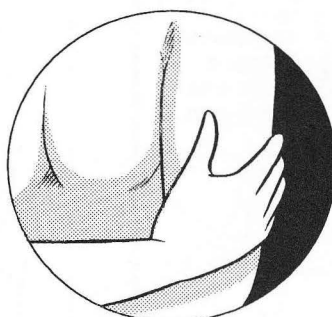
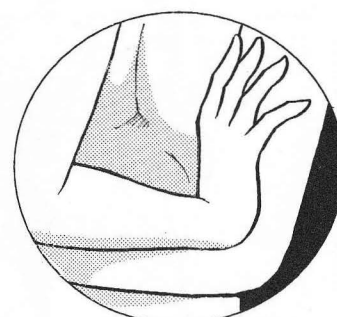
Sticking out the chin will make it look like the character wants to escape.

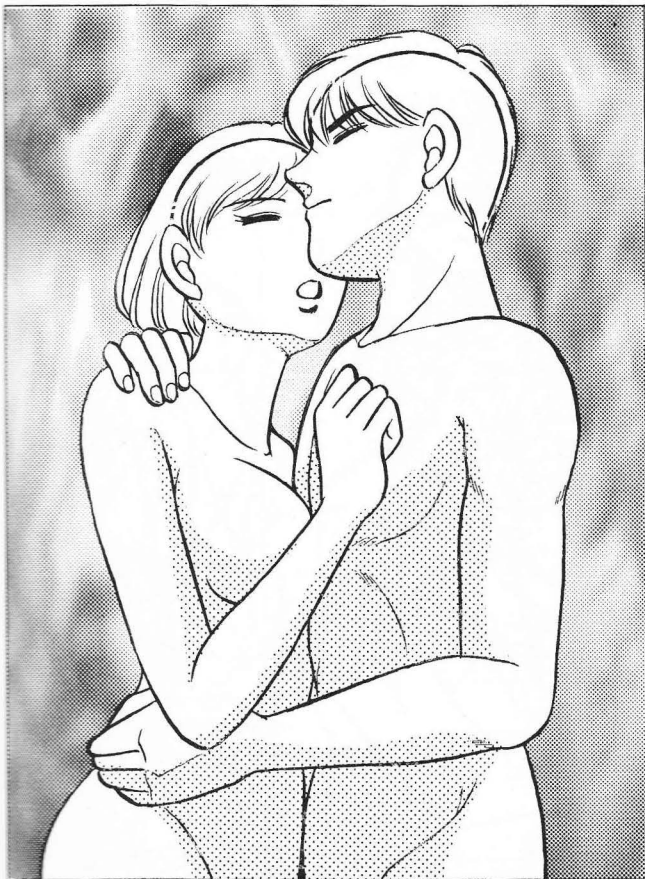
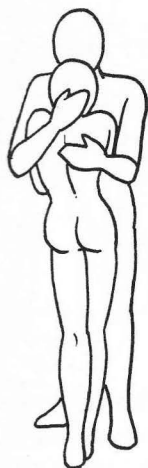
Drawing in the chin and partially lowering the eyelids will create a relaxed feeling.

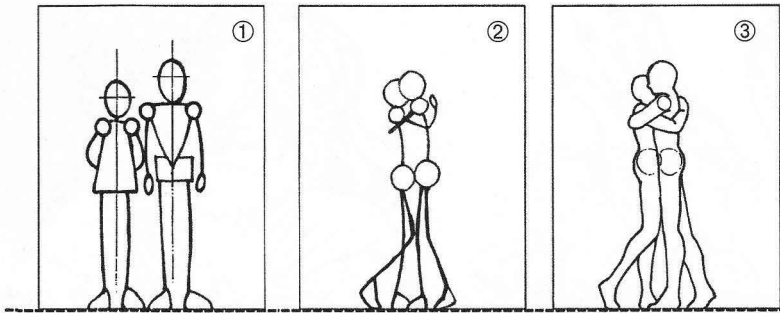
Female embracing male from behind

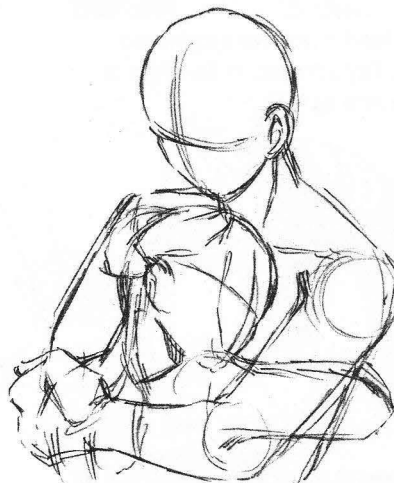
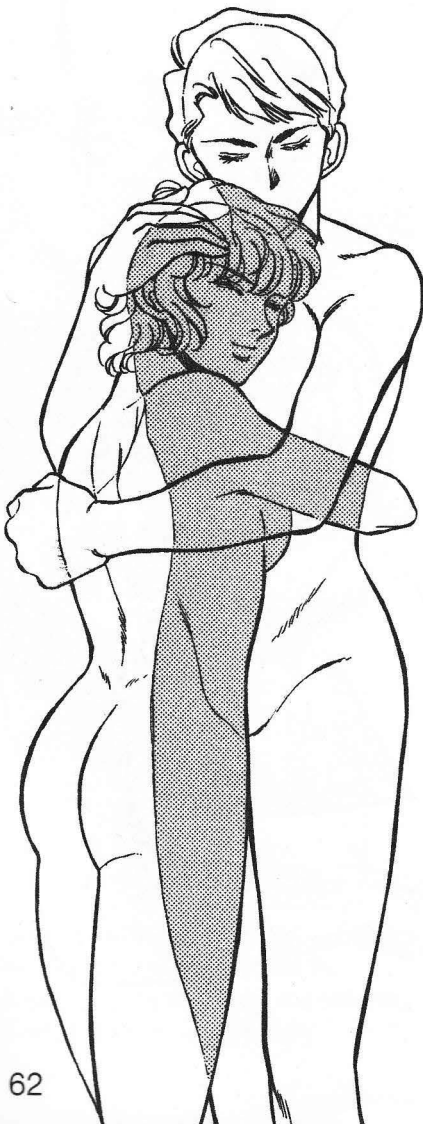
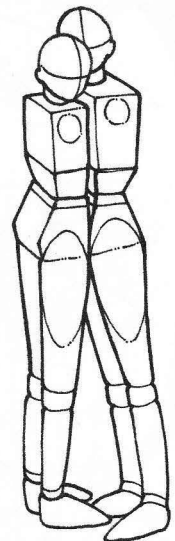
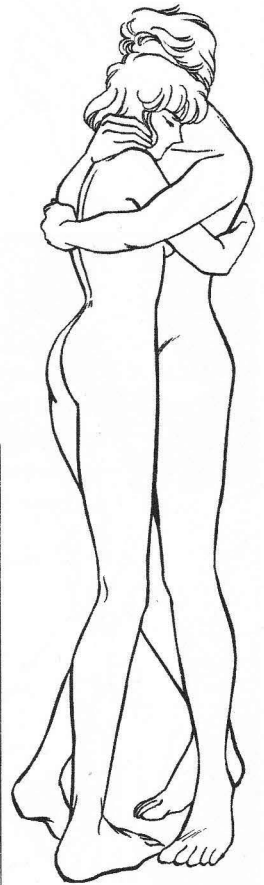
The female's hands do not meet.

Express a good mood even though her hands do not meet.

Putting the arms of the female under the arms of the male will create a nice mood.

Placing the hand over another

Wrapping arms around the neck

Male embracing another from behind

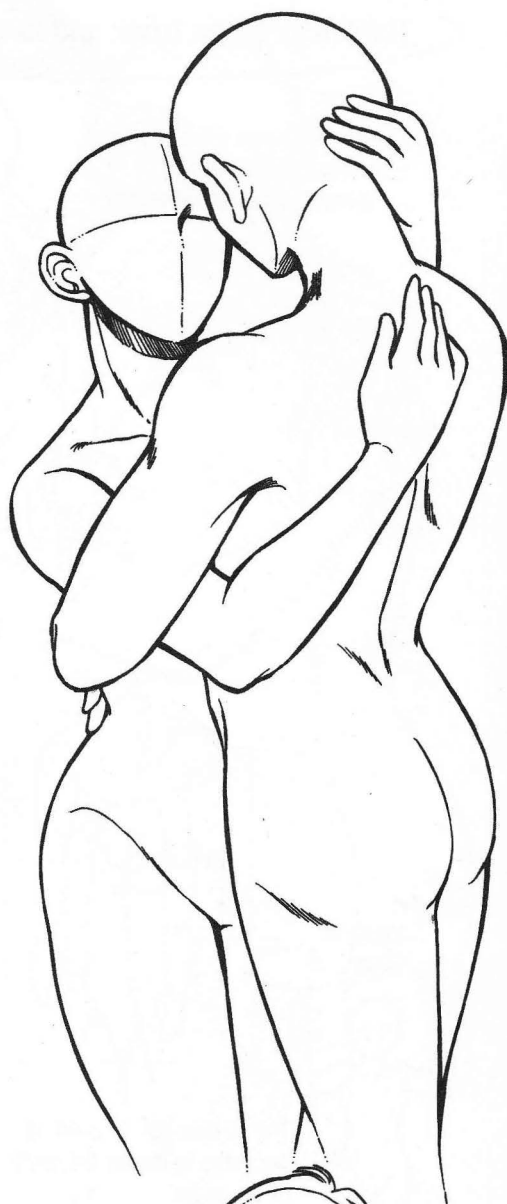
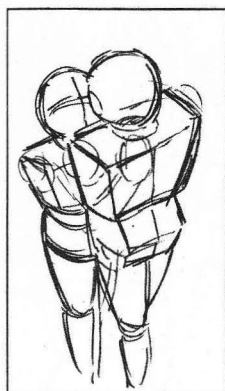
Draw the character being embraced first and then the other.

Female embracing female from behind
Difference in the flow of the chest and body lines between males and females when bodies are pressing against each other.
Softness of fat in the case of females
Suppleness and firmness of muscle in the case of males

Pulling a Character to Oneself & Clinging to a Character

In the case of a hand on the shoulder, hip, or back of the head, you can convey consideration, affection, and kindness by not bending the fingers very much.

Bending the fingers more and increasing the space between the fingers conveys roughness and strength, if not, a blunt lack of sensitivity.

The toes of one of the characters are directly below the chin or beyond it.

When a person is suddenly pulled toward another, the normal response is to grab something nearby to support your weight.

The weight of the character is over the foot in front.

Having the palm of the hand facing inward expresses acceptance and assertiveness.

Having the palm of the hand facing outward creates the feeling of resistance, rejection, and anxiousness.

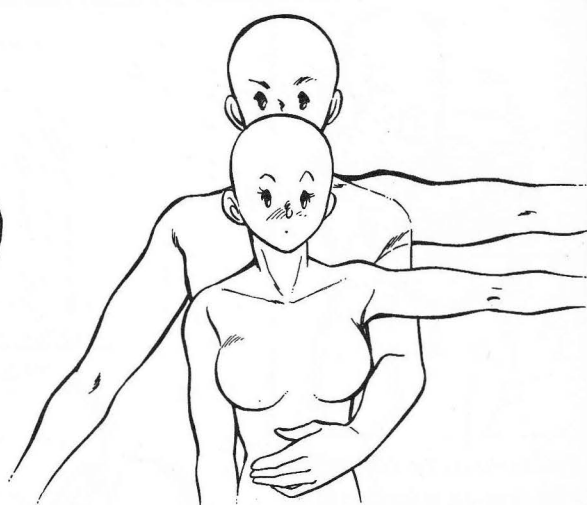
The illustrations below are various hands placed on the chest of the male. Bending the fingers at different angles conveys a feeling of warmth.

A closed hand expresses heightened emotions. Pay attention to the angle of the upper arm as well.

Shrugged shoulders and pointing the toes inward emphasize the idea of clinging to someone.

Embracing

Choose the floor line before you start drawing the full length of the body.

The mood of the drawing changes depending on the angle of the faces and the tilting of the necks.

Draw parts that cannot be seen as well.

The trick to drawing embraces is to stick the trunks together.

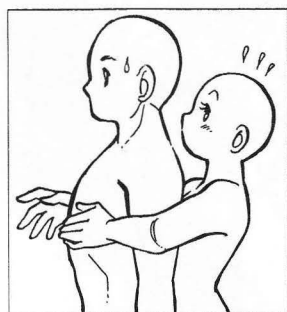
First decide on the composition of the drawing according to the height difference.

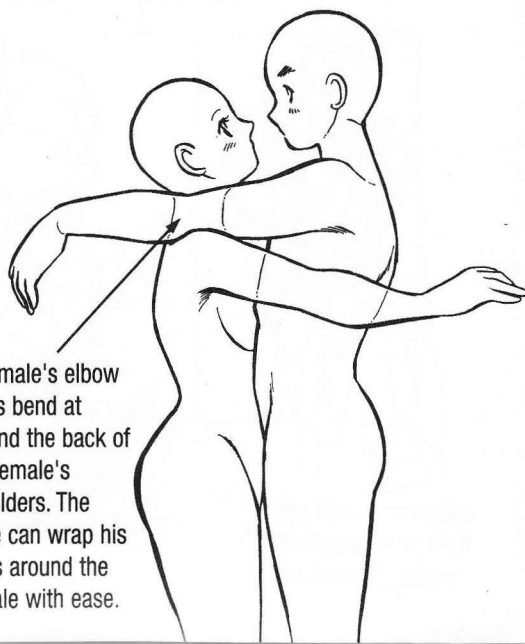
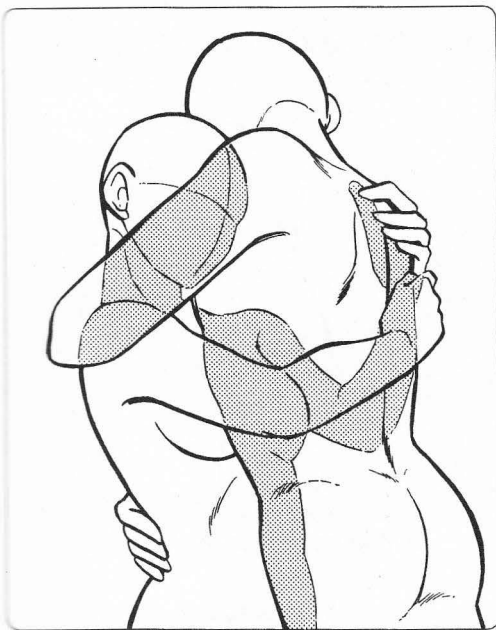
Then make the crotches the same height and work from there.

Thickness of the trunk and length of the arms

The male can wrap his arms around the female by extending his arms normally.

When there is a height difference, the width of the female's shoulders is about the same as that of the male's chest.

Width of male

The female has to open up her arms to match the width of the male.

The female cannot wrap her arms around the male from over the arms.

It is difficult for the female to wrap her arms around the trunk of the male because of it's thickness.

The male's elbow joints bend at around the back of the female's shoulders. The male can wrap his arms around the female with ease.

The male's hands reach as far as the sides of the female.
Embracing with all their strength.
The female's hands reach as far as the middle of the male's back.
The chest of the female is thin even if she is tall.
A small female fits in the shadow of the male.

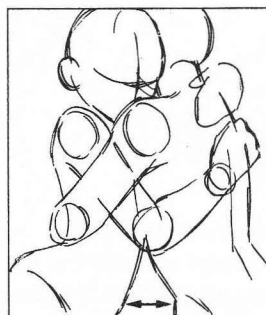
Trick to drawing a couple embracing

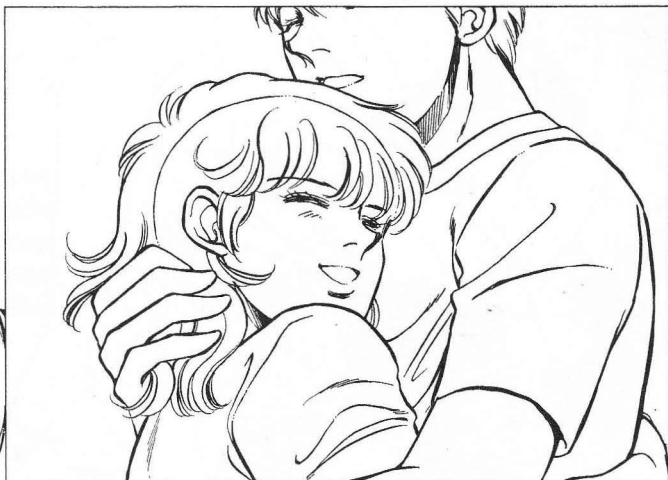
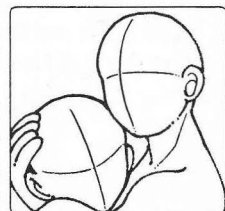
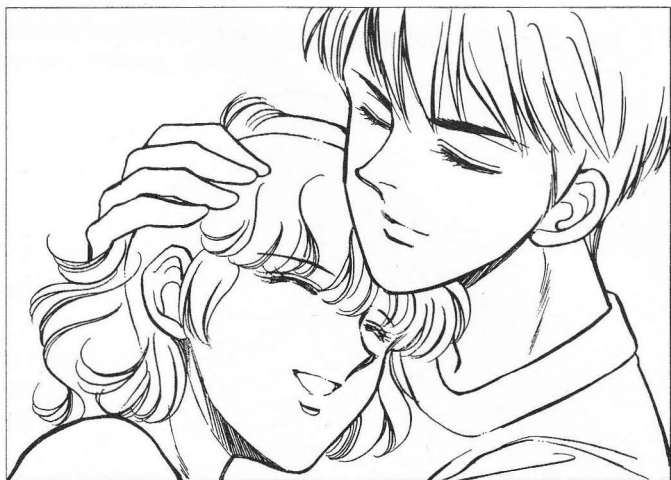
① Draw a rough outline.

② Make the stomachs flush.

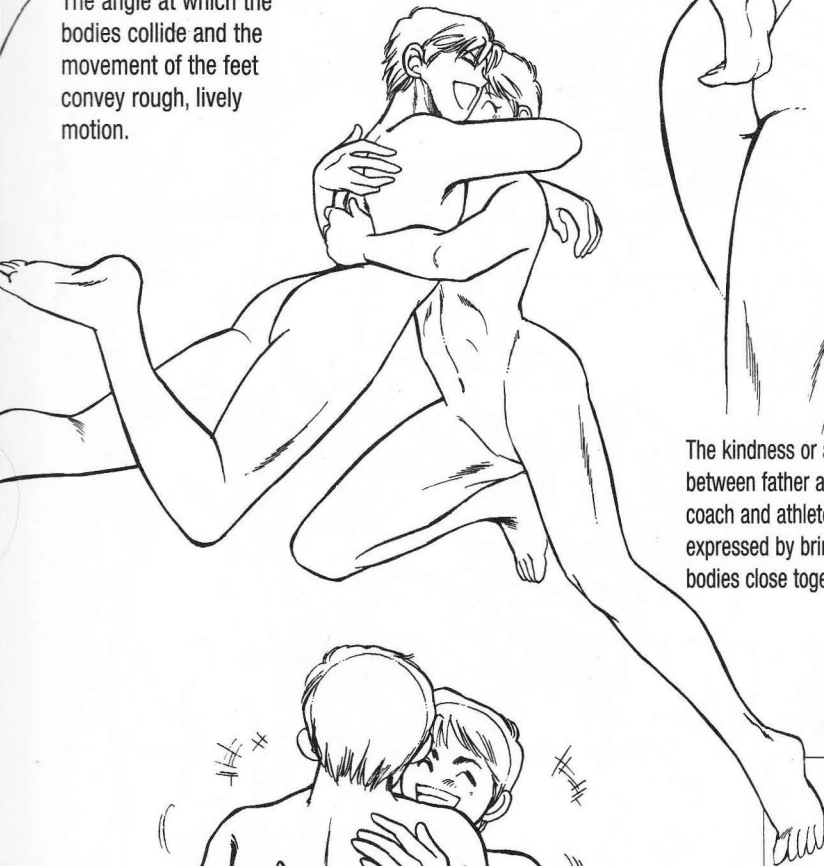
The female's face is in front.

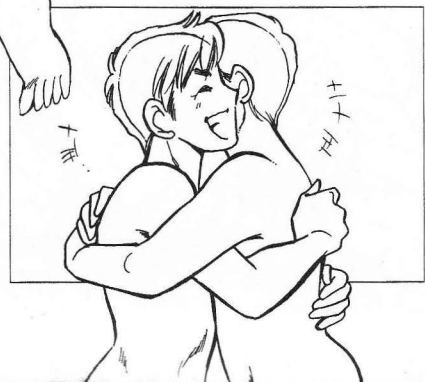
The male's face is in front.

It will look like a sumo match!

When the stomachs are apart, you end up with a different type of picture.

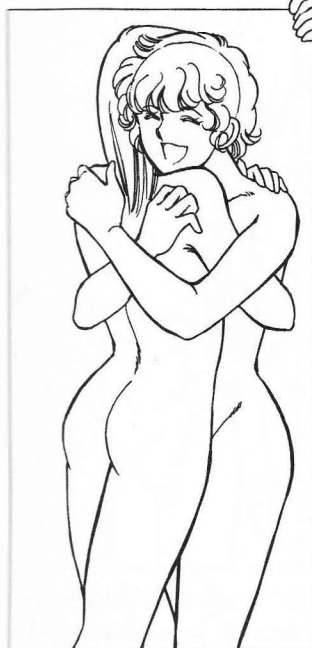
Presenting the faces of both characters

Two males embracing

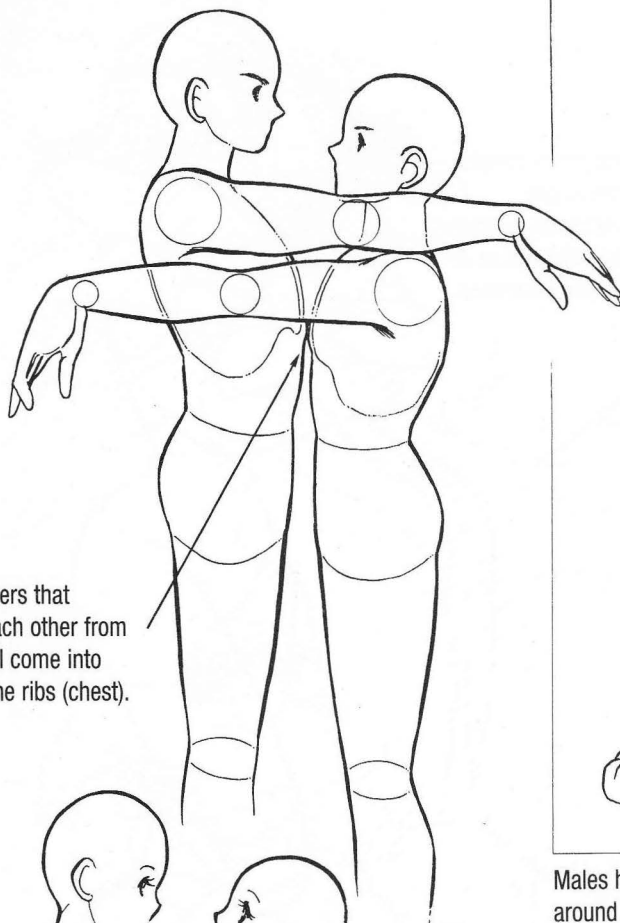
A scene with males or females embracing is often used when emphasizing emotion.

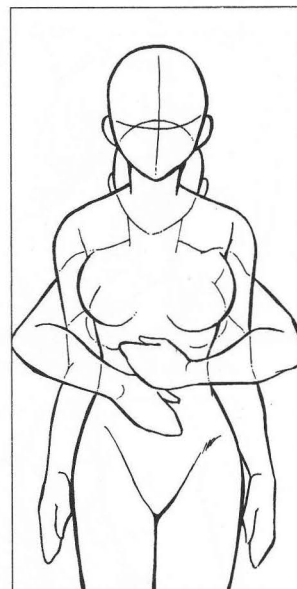
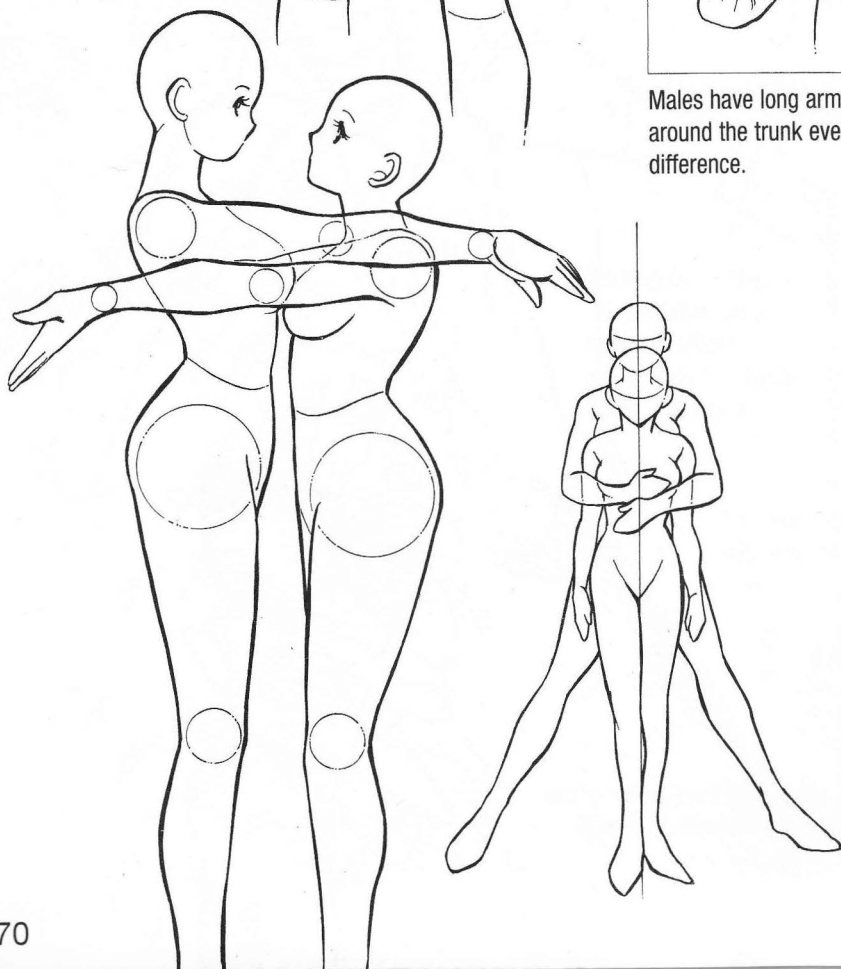
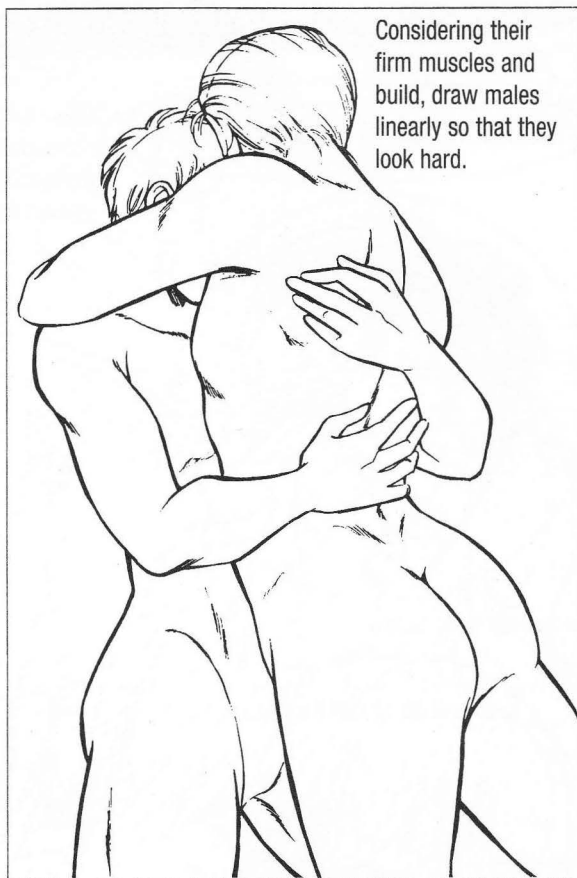
The angle at which the bodies collide and the movement of the feet convey rough, lively motion.

The kindness or affection between father and son or coach and athlete is expressed by bringing the bodies close together.

Embraces between two males are often centered on extremely simple expressions of emotion.

Two females embracing

Embraces between two females involve not only simple expressions of emotion but also the joining of bodies as if they are instinctively protecting something.

Unlike males, female embraces are characterized by contact over a greater area even in flamboyant scenes.

Simplifying the direction of the faces will create a cheerful mood.

Same-sex pairs
Body anatomy learned from two people embracing

Two characters that approach each other from the front will come into contact at the ribs (chest).

Males have long arms, so they can wrap their arms around the trunk even if there is a slight height difference.

In the case of two females, the arms can be wrapped around the trunk or waist since the chest is thin.

Considering their firm muscles and build, draw males linearly so that they look hard.

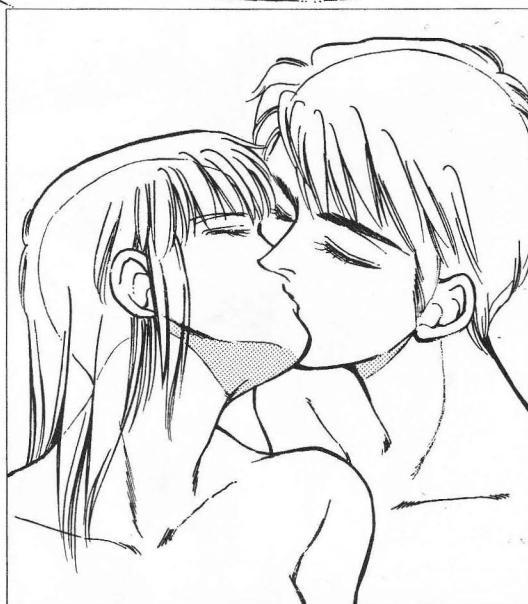
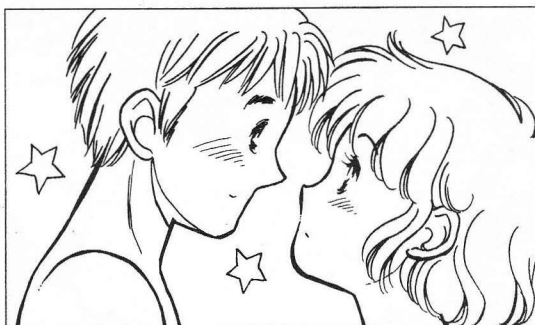
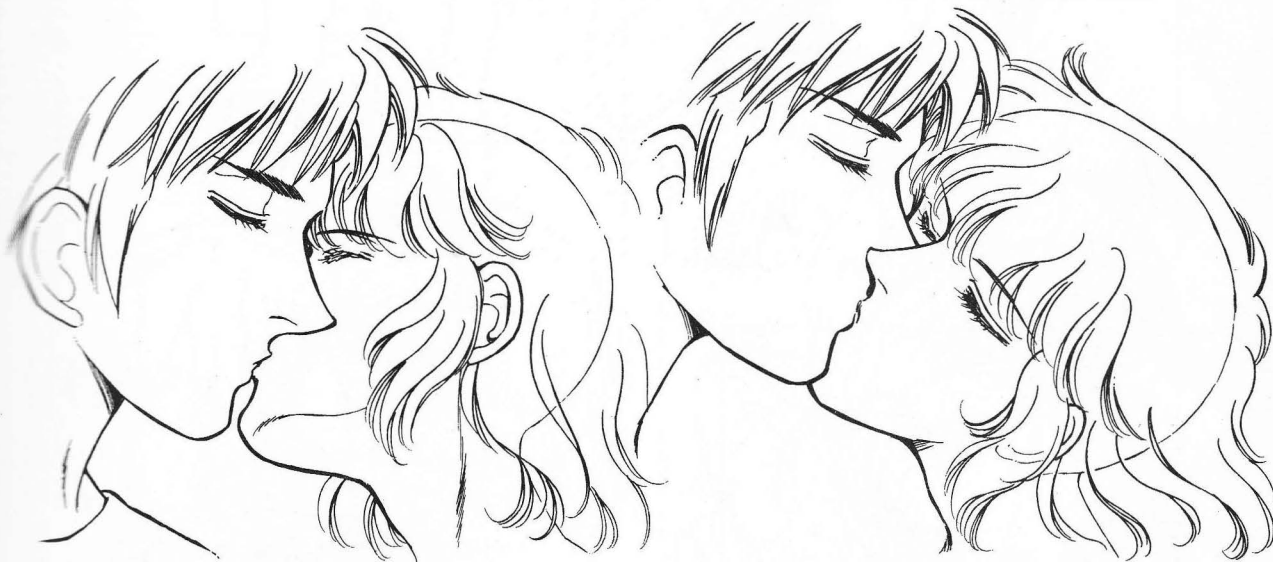
Convey the thickness of the body in the case of two males.

Kissing Scenes

Composition of kissing scenes

Many kissing scenes are a combination of a face viewed from above and a face viewed from below.

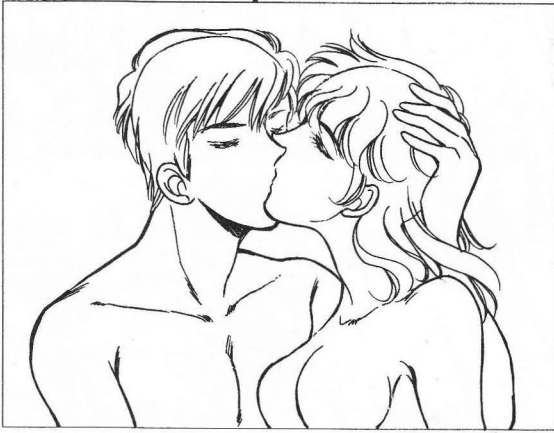
Face viewed from below

Face viewed from above

The noses will hit each other if the kiss is from the front.

At least one of the characters has to tilt the head.

Various ways to handle the mouth in kissing scenes

Not drawing the lips (omission/symbol)

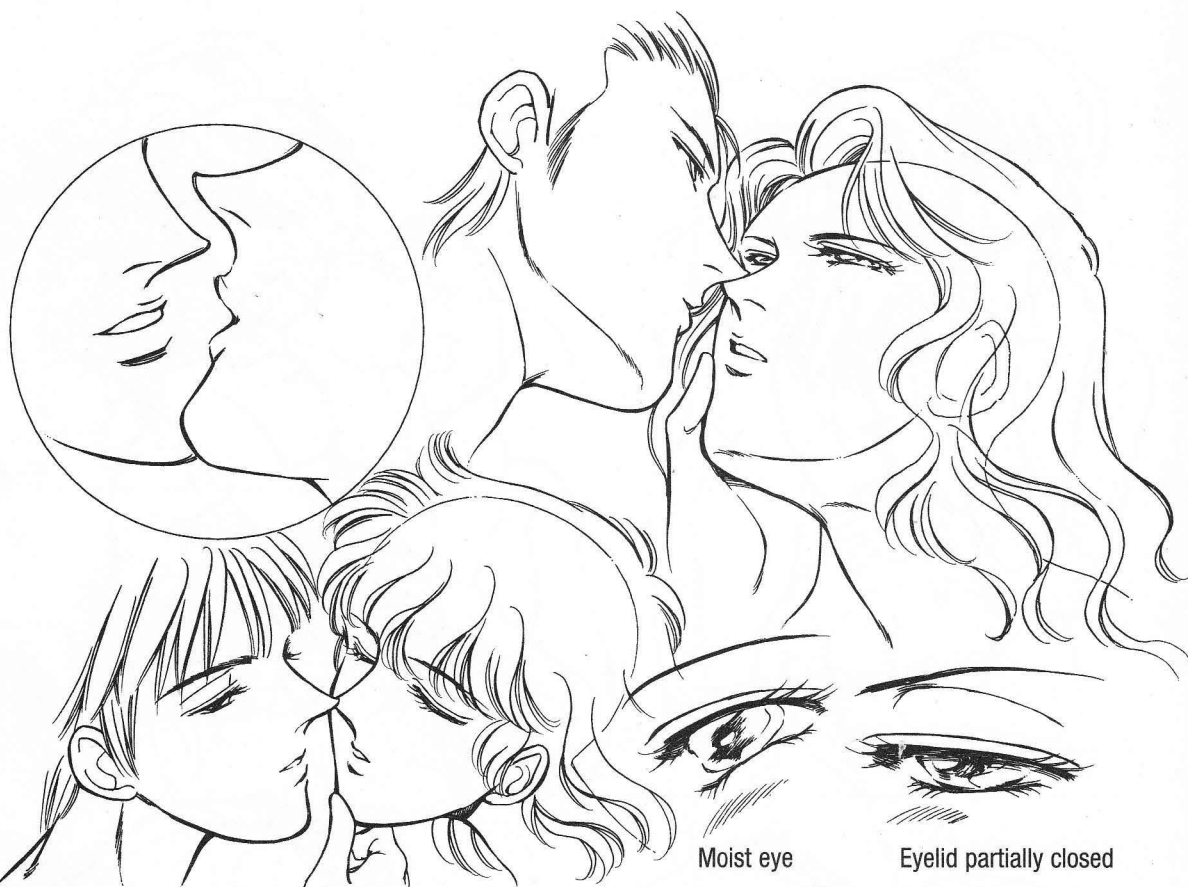
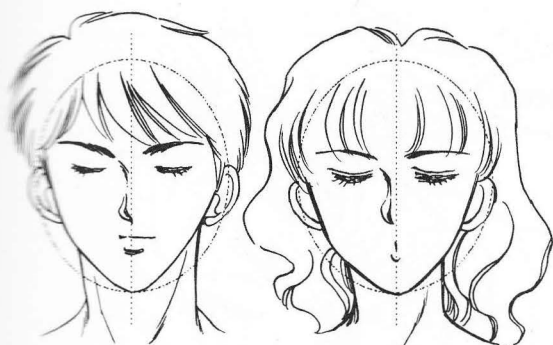
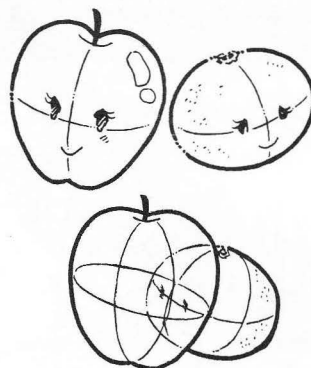
Drawing the shape of the lips (realistic)

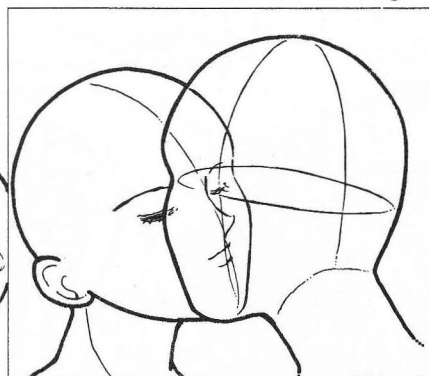
Drawing only a line (simplification)

Male giving female a kiss

Female giving male a kiss

Immediately before a kiss

Moist eye

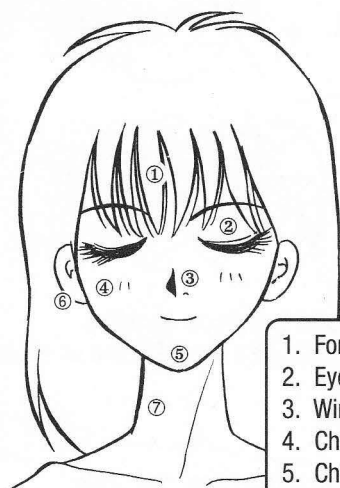
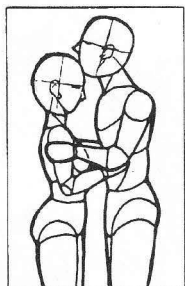
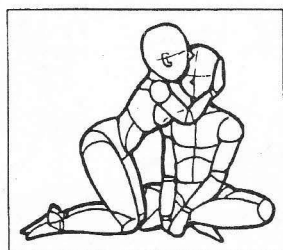
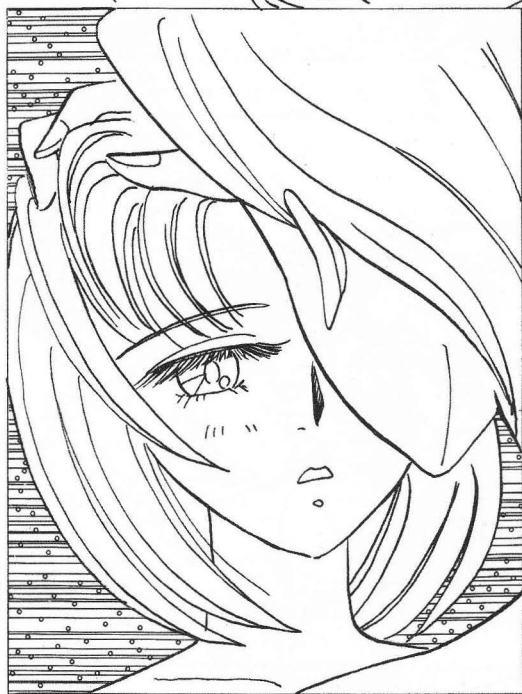
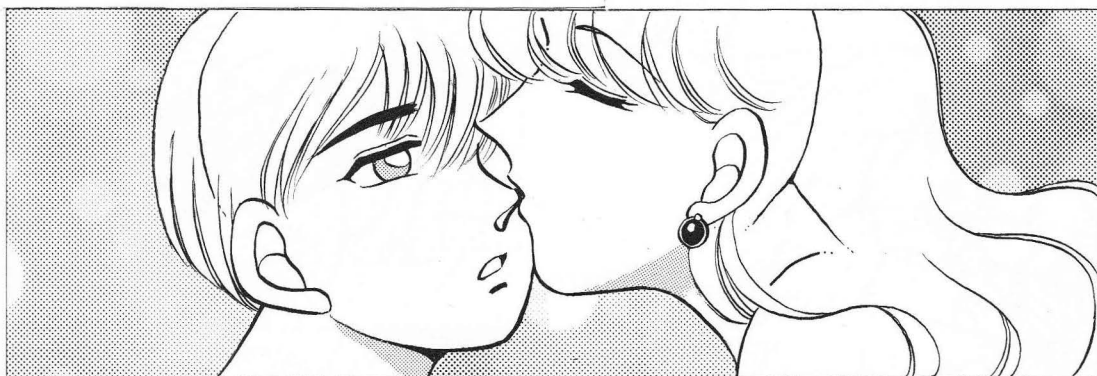
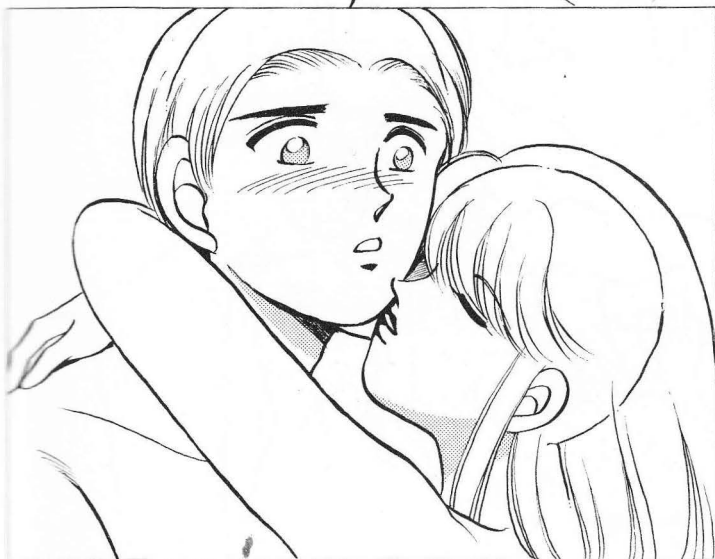
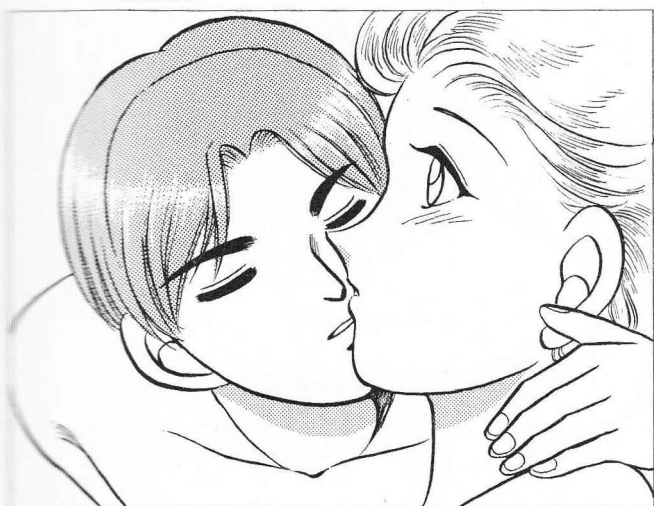
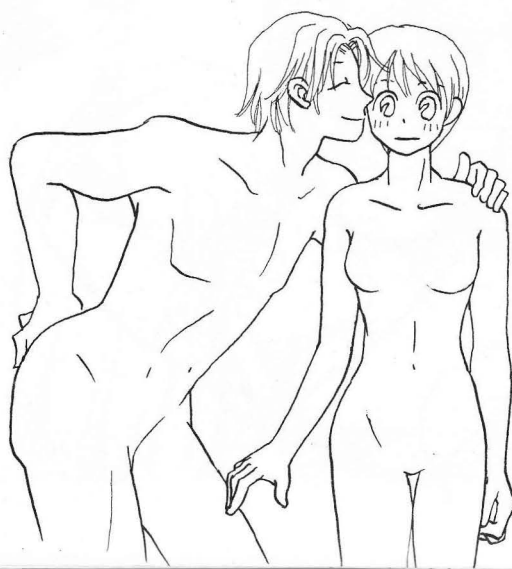
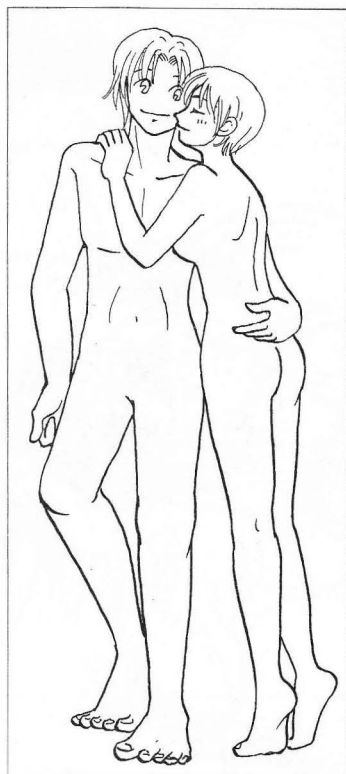
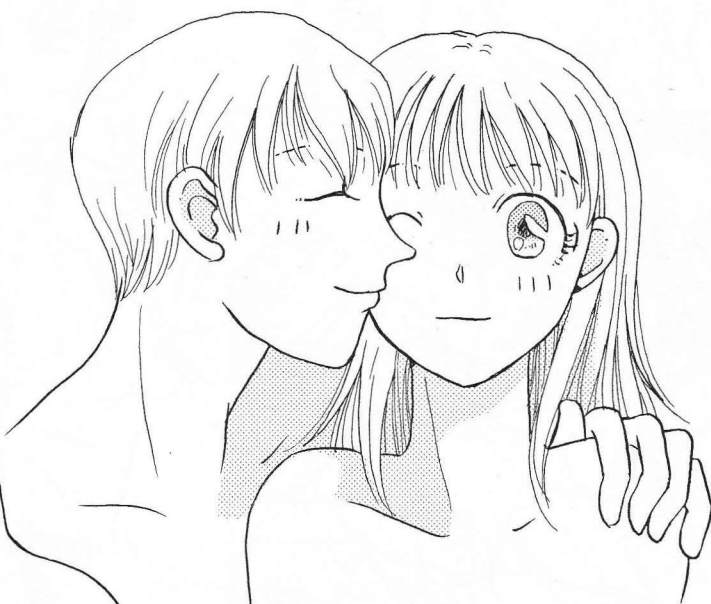
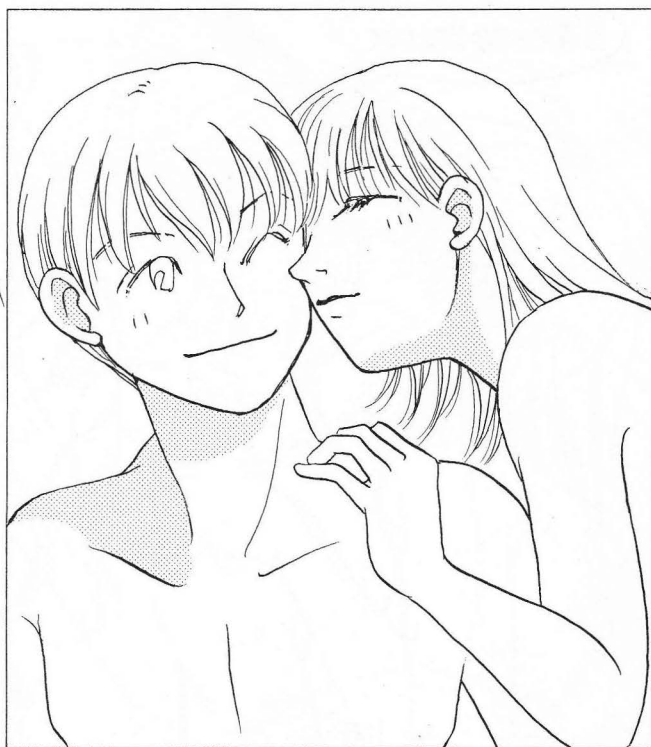
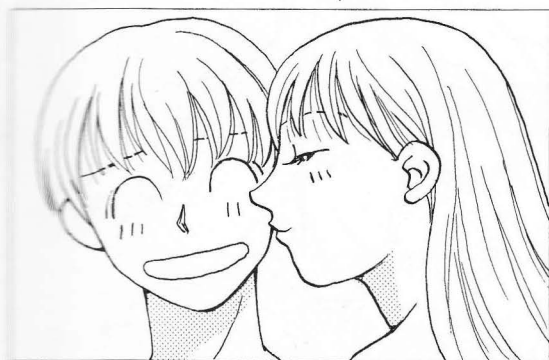
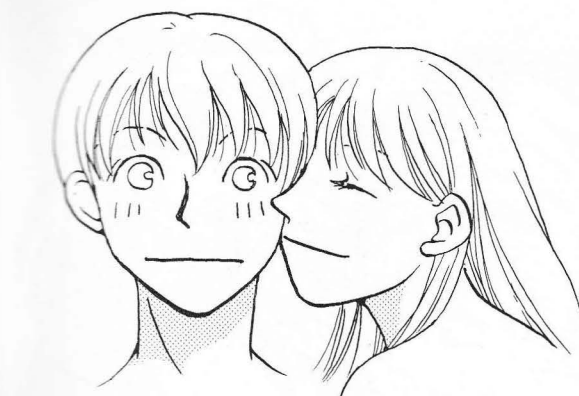
Eyelid partially closed

How to draw kissing scenes

The mouth is located at the center of the face.

You can model two people kissing by drawing a cross on a tangerine and an apple.

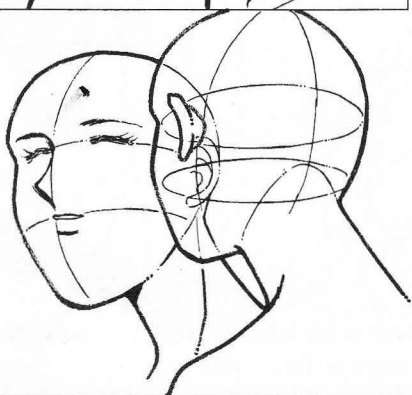
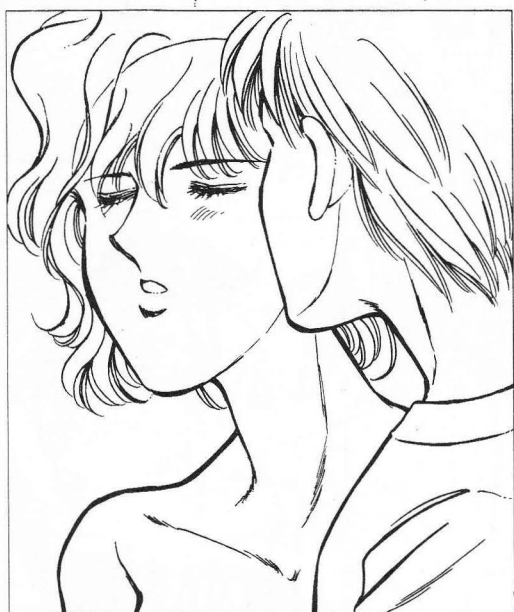
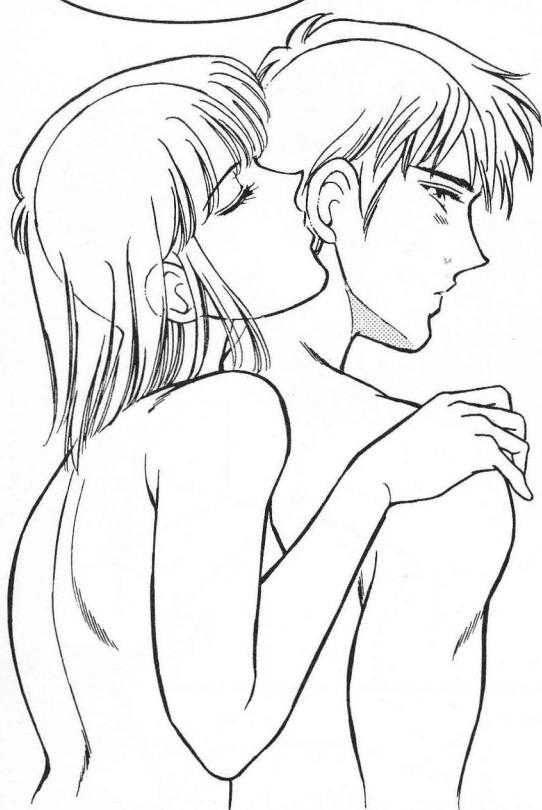
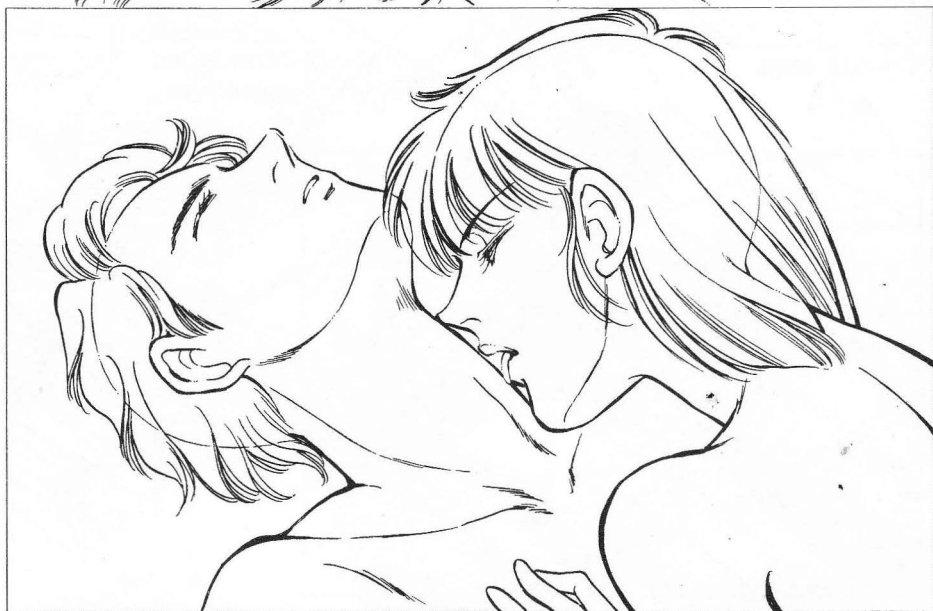
The mouth is not visible from this angle.

Confirm the overall contour and position of the mouth.

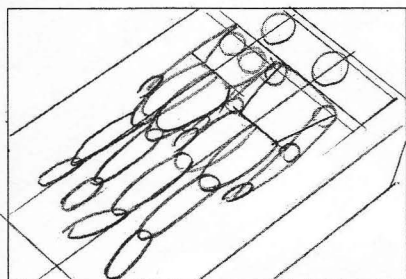
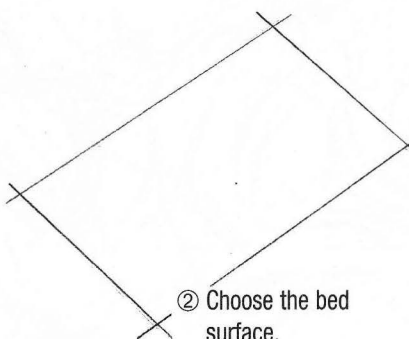
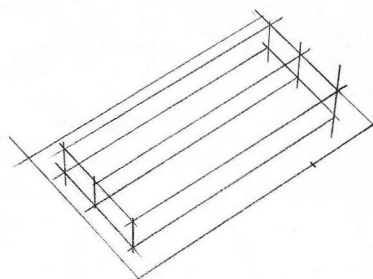
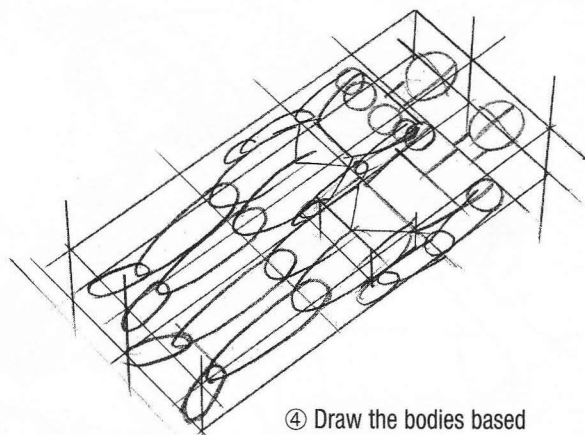
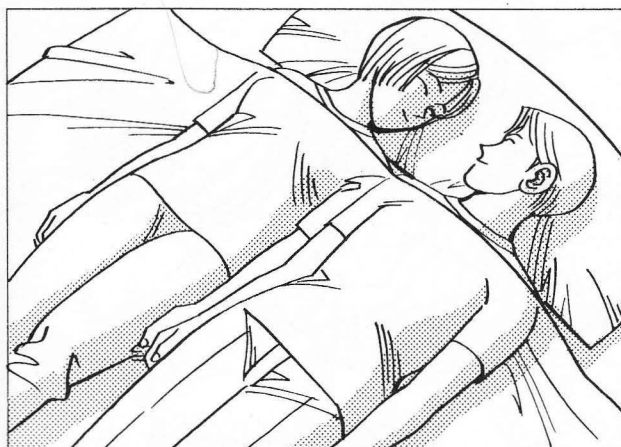
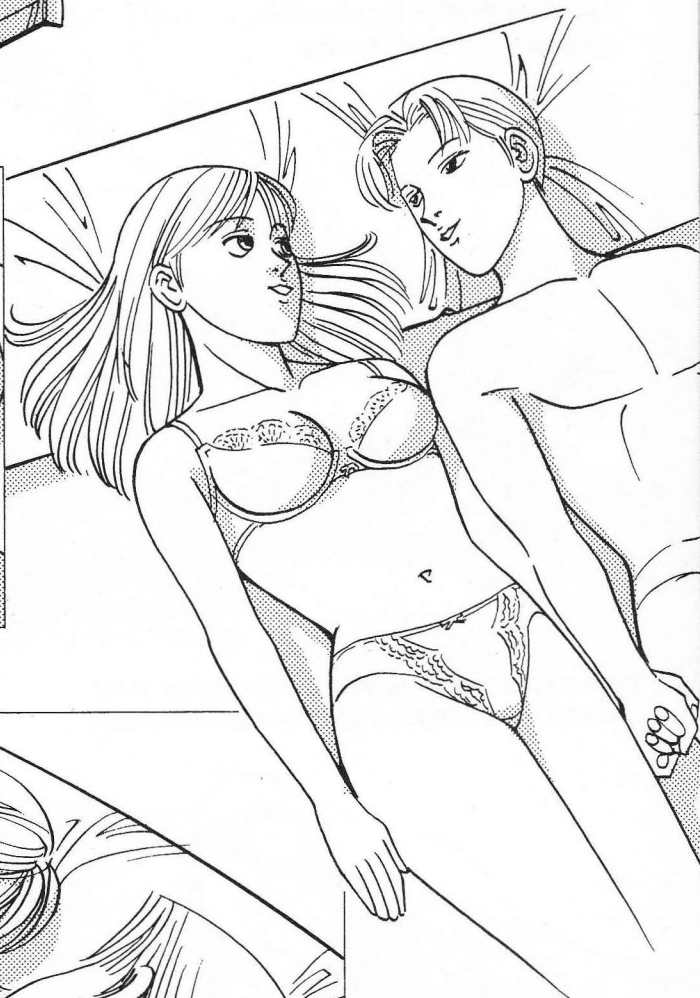
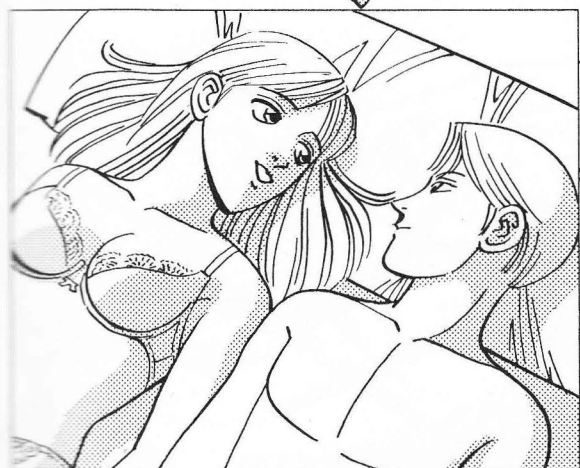
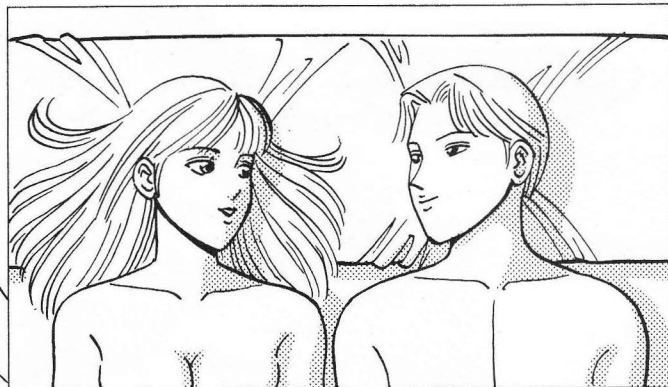
The trick is to confirm the position of the mouth even if it is not visible.

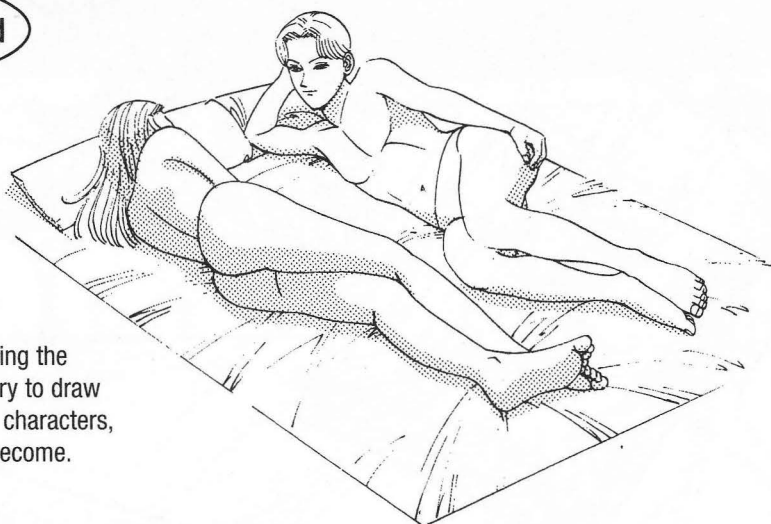
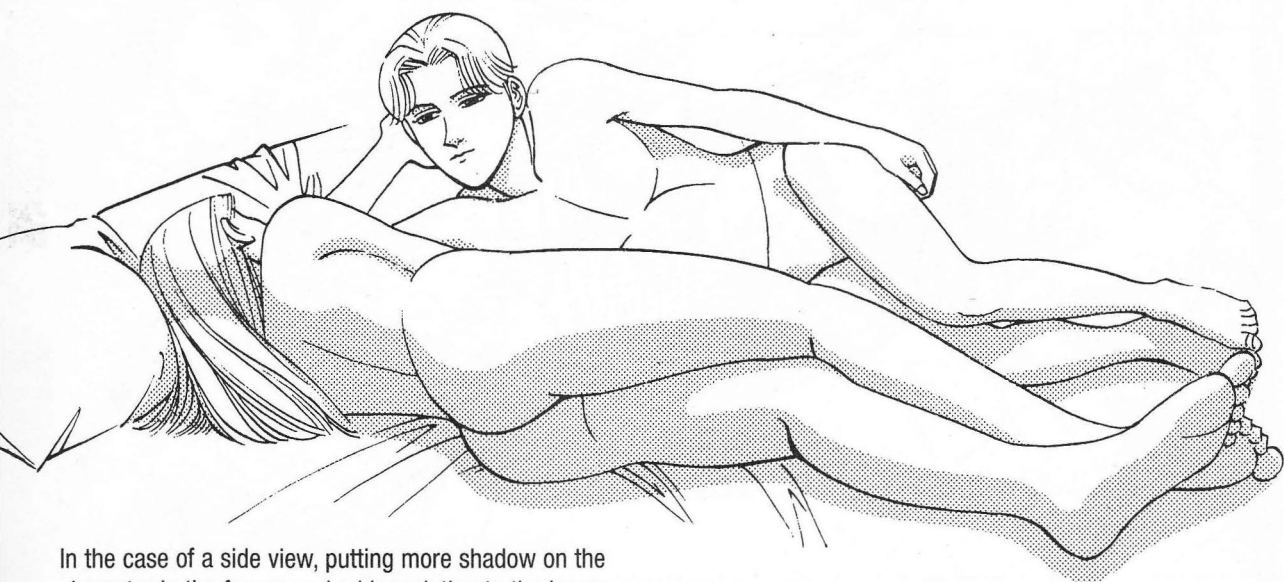
The mouth is visible.

Several ways to draw mouths.

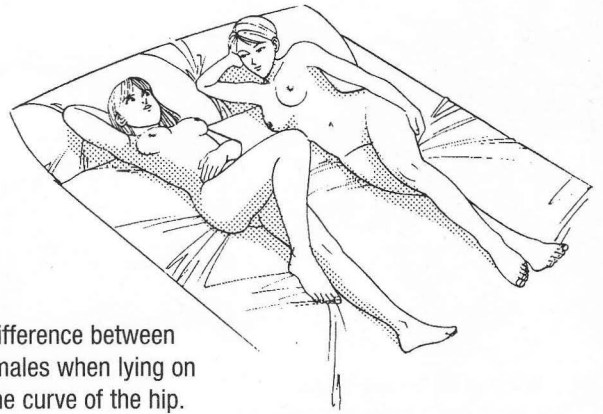
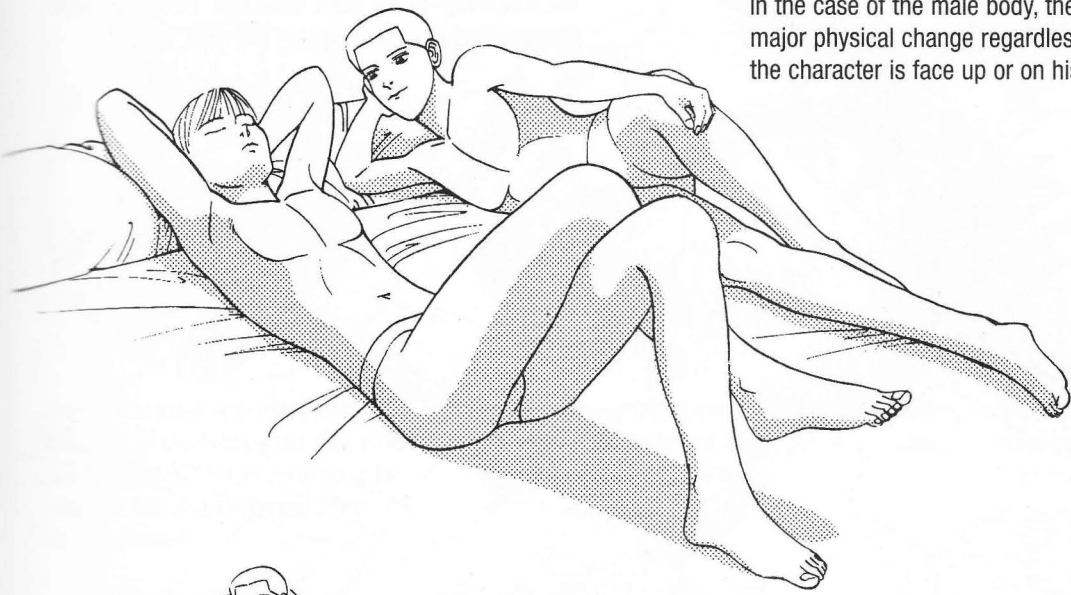
Kisses Aimed at Places Other Than the Lips

2. Kissing the eyelid

3. Kissing the wing of nose

4. Kissing the chin

5. Kissing the cheek

In the case of the back of the head, express the direction of the face using the shape of the ear (See page 108).

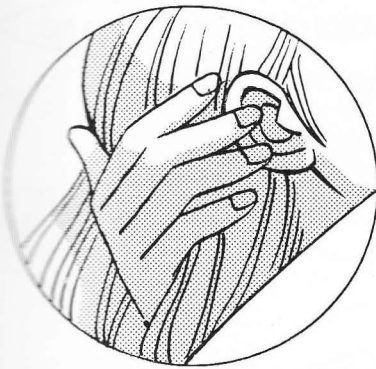
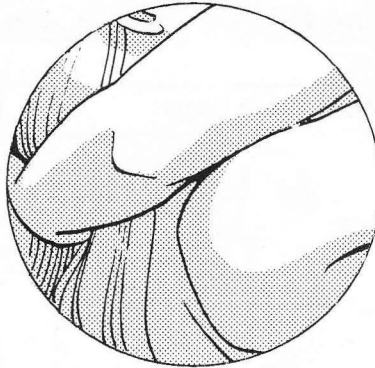
6. Kissing the ear

7. Kissing the neck
Lip variations

Bedroom Scenes

1. Sleeping side by side

① A rough image

② Choose the bed surface.

③ Draw boxes on top of the bed.

④ Draw the bodies based on the boxes.

Holding hands
This portion of the head sinks into the pillow.

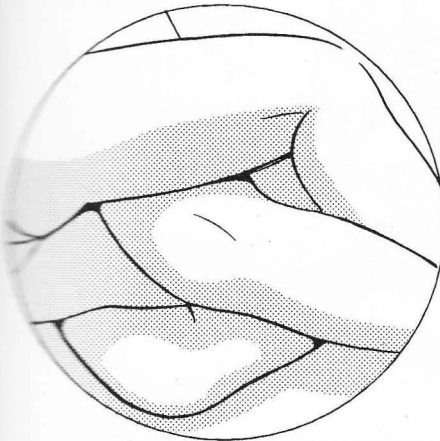
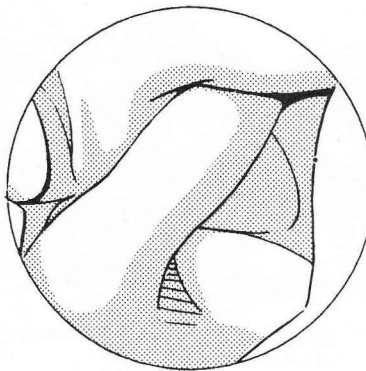
2. Couple on a bed

A composition for indicating the situation. The more you try to draw the full length of the two characters, the smaller the cut will become.

In the case of a side view, putting more shadow on the character in the foreground adds variation to the image.

The shadows when wearing pajamas will be different from those when nude.

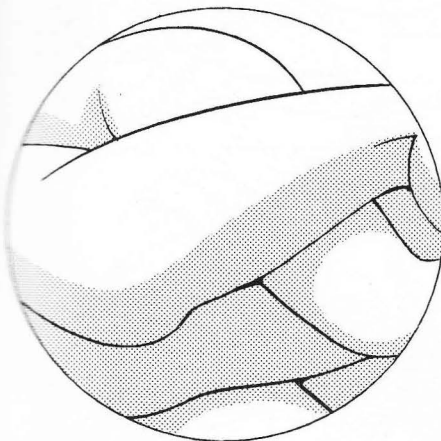
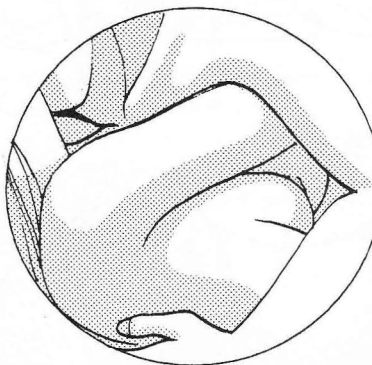
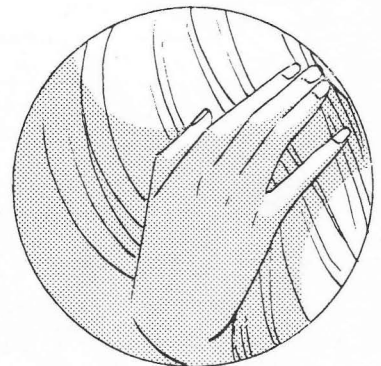
In the case of the male body, there will be no major physical change regardless of whether the character is face up or on his side.
The biggest difference between males and females when lying on their side is the curve of the hip.

3. Intertwined
When you want to convey the three-dimensional effect and roundness of the flesh, have light come from one direction and cast shadows on one side.

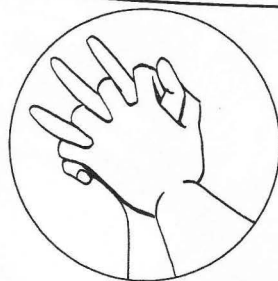
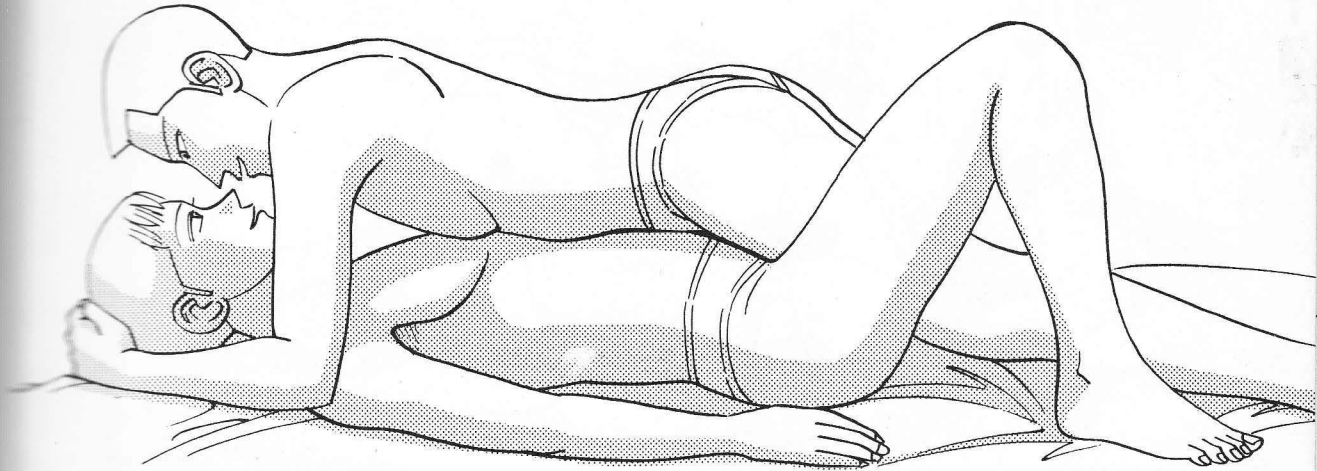
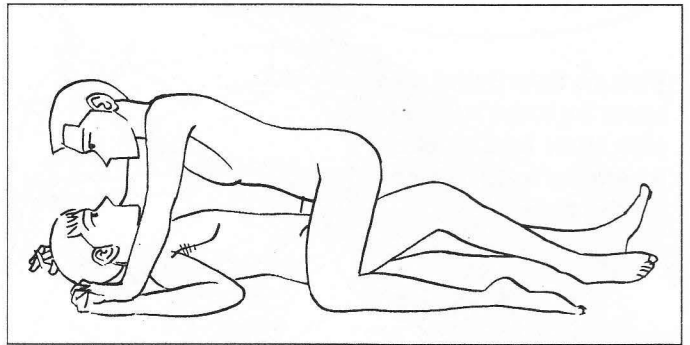
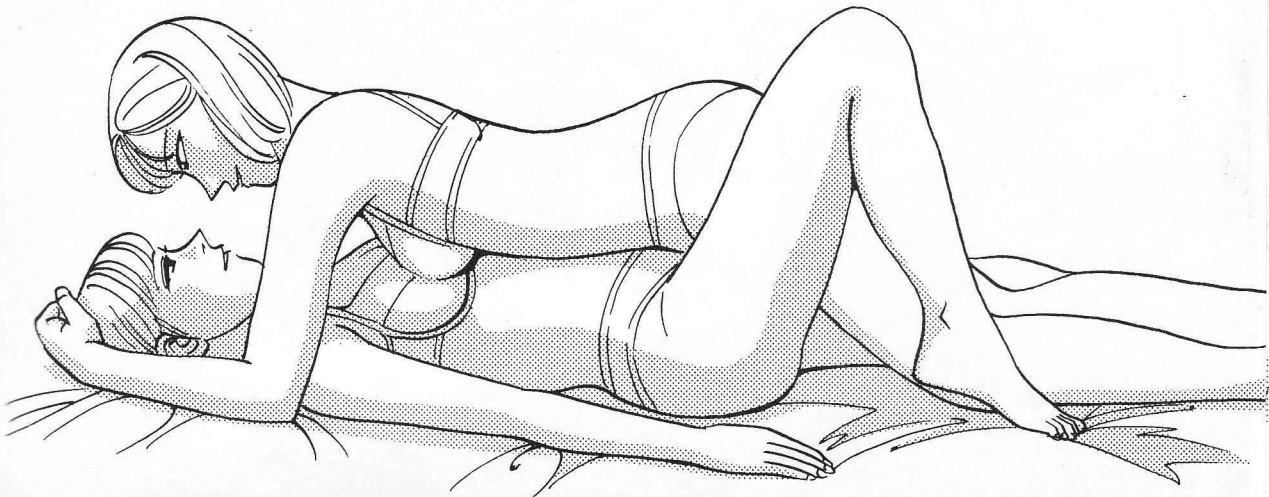
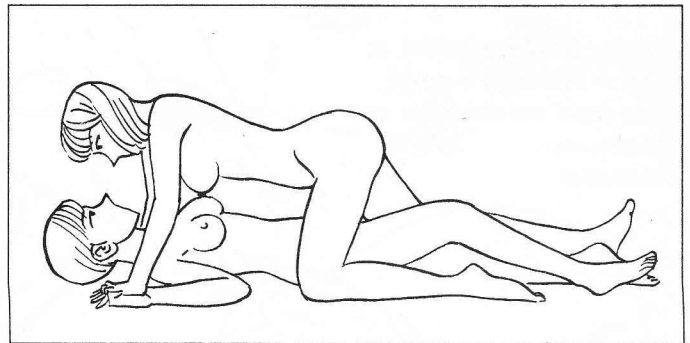
Male and female

Having the male not only gently hold the head of the female but also touch her ear with his finger heightens the mood. It will also make the male look more masculine.

Clearly drawing the elbow joint of the arm around the neck will make the male look more masculine.

Adding variation to the fingers will make the hand look more gentle.

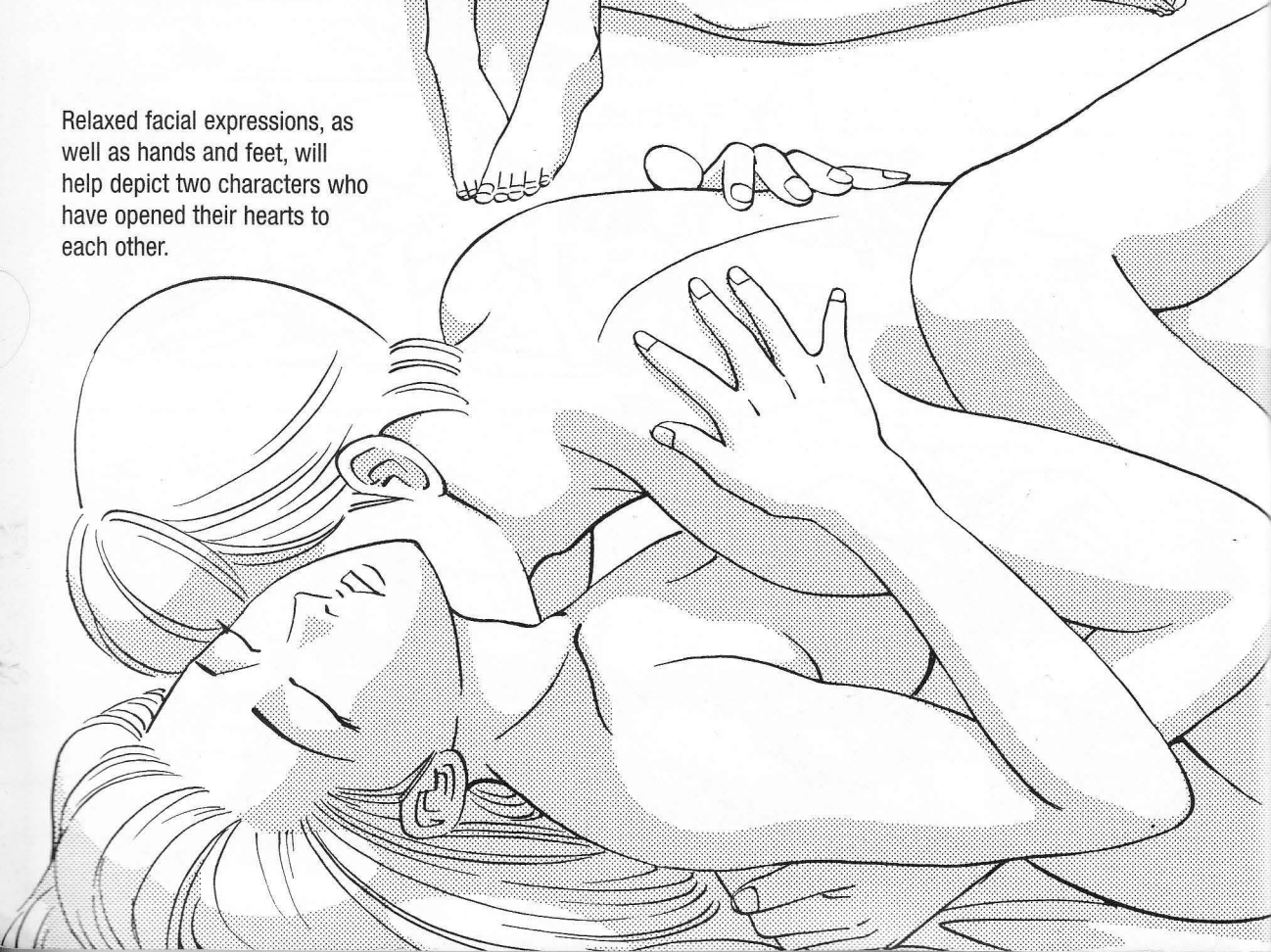
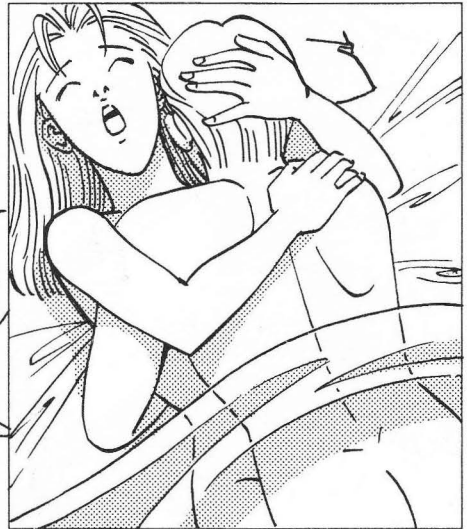
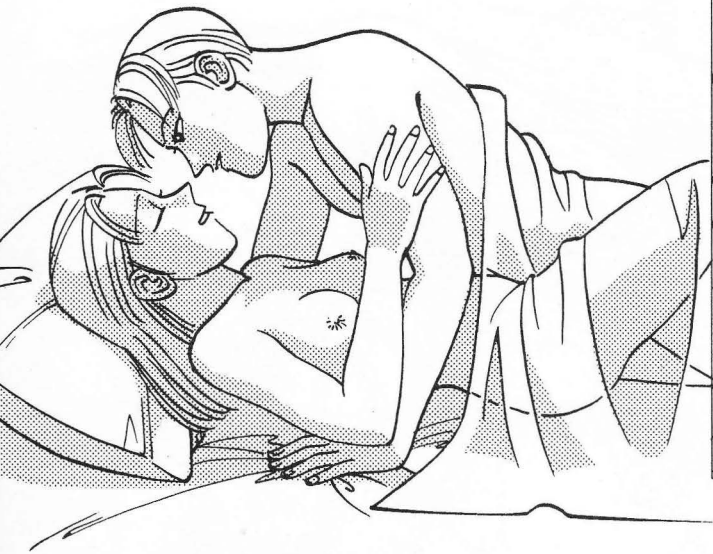
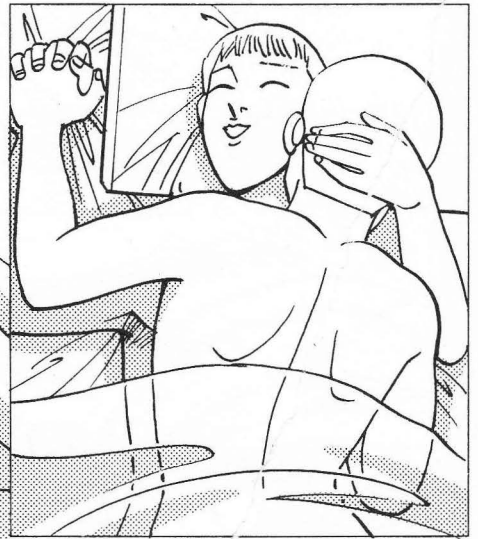
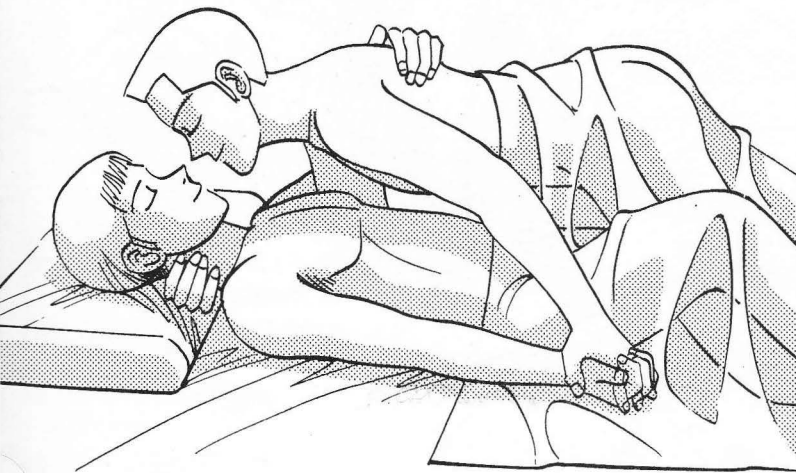
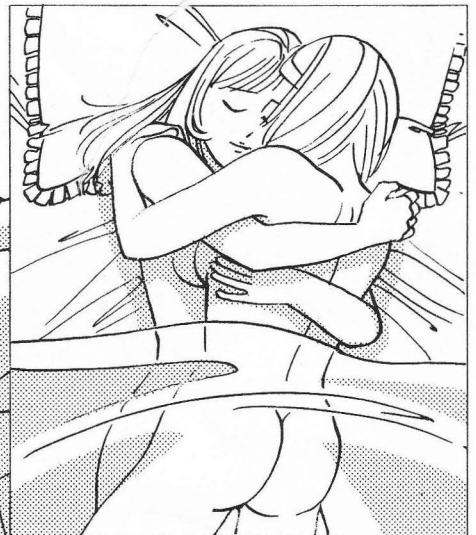
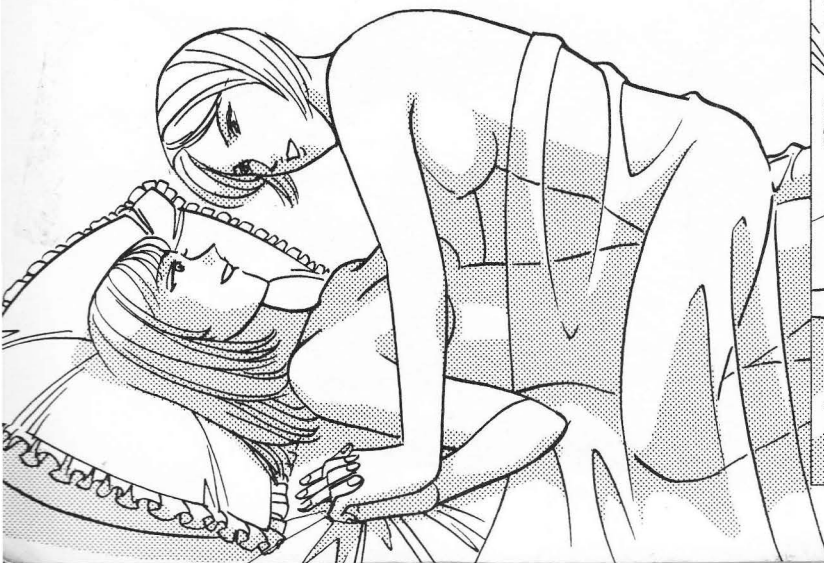
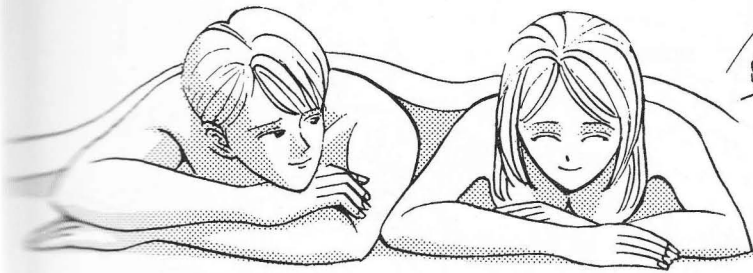
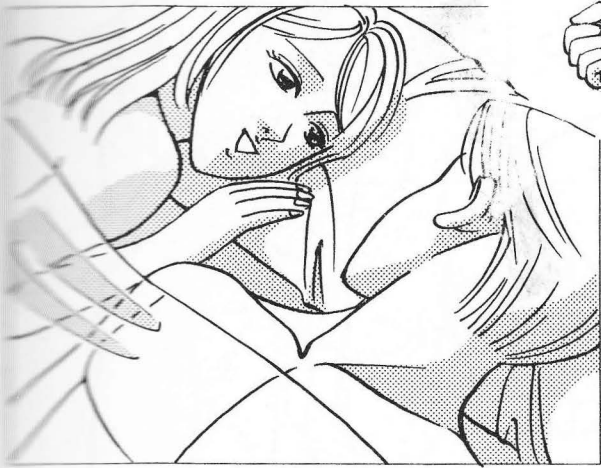
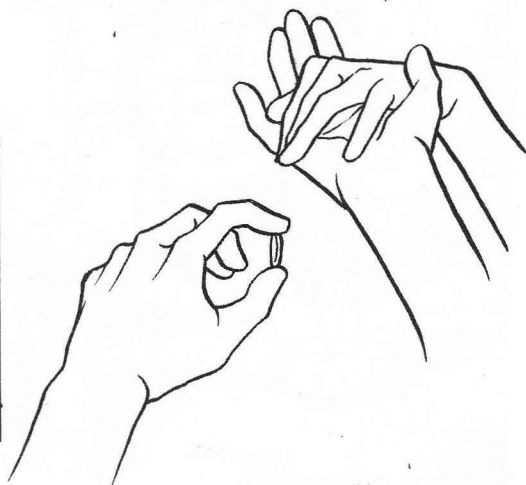
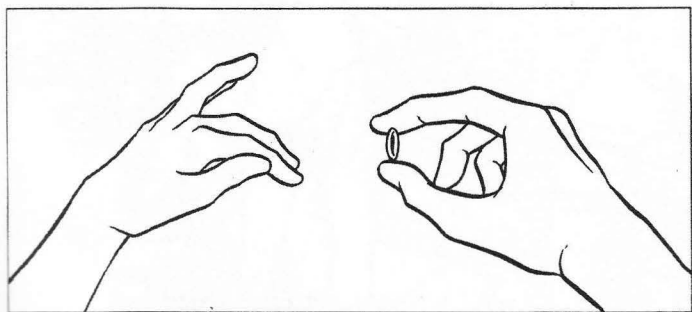
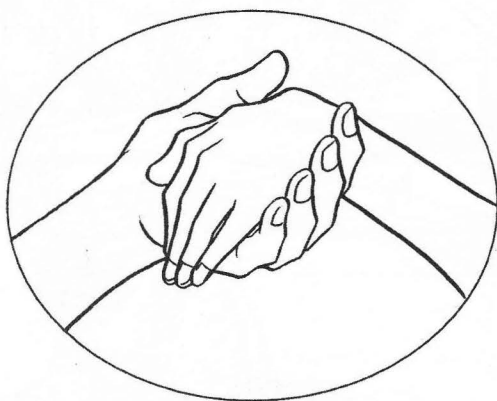
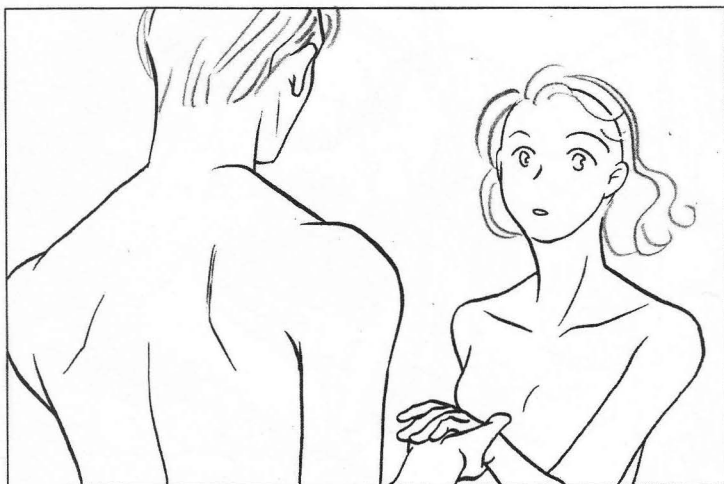
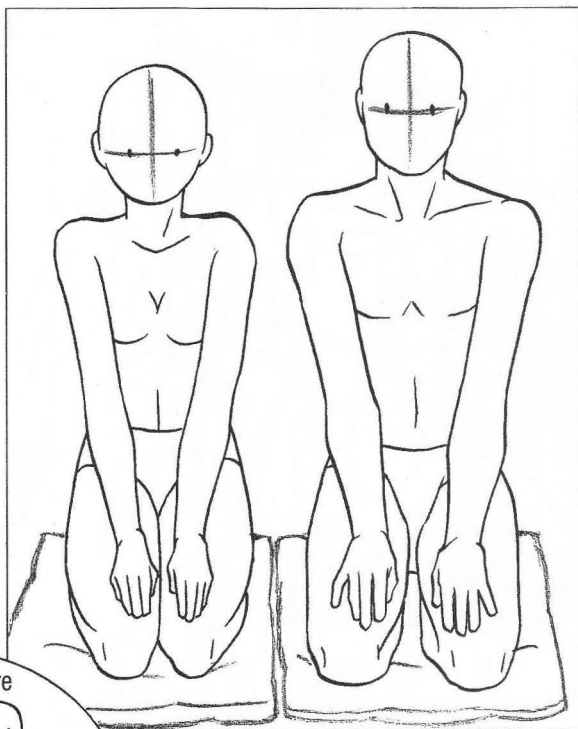
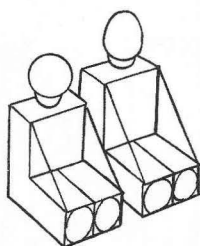
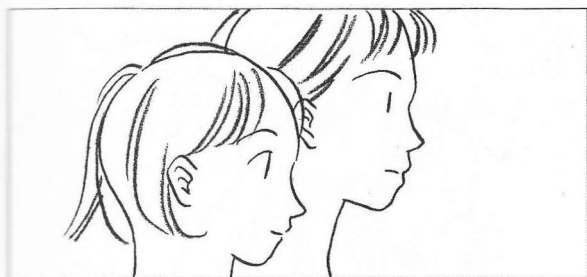
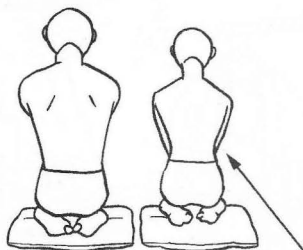
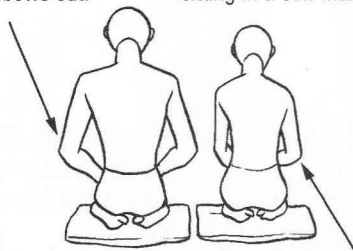
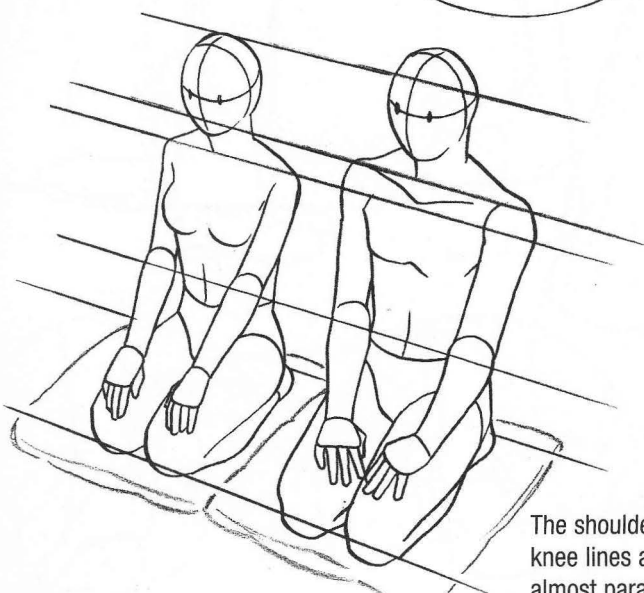
Male and male

Adding knee joint lines will make the legs look masculine.

As for the overlapping of male chests, use very gentle curves to express the suppleness of the muscles.

The hand is placed so that the fingertips touch the line from the bottom of the ear to the chin.

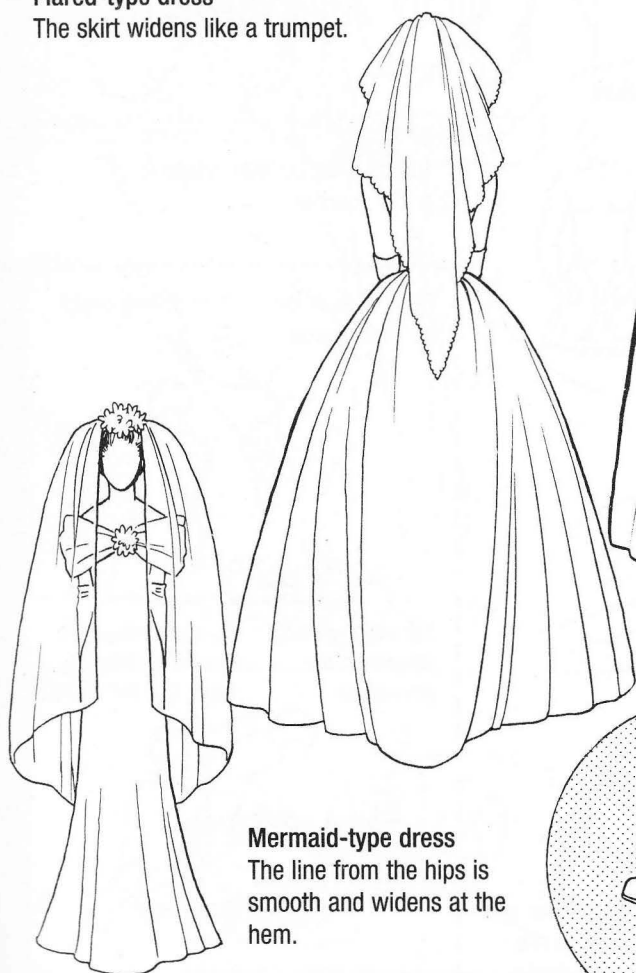
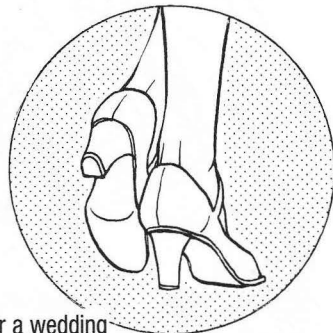
Female and female

Express the softness of females by drawing supple thigh lines.

As for the overlapping of female chests, a kind embrace can be drawn by drawing the shape of one or the other's chest.

When drawing a hand placed on the back of the head, give viewers an idea of the shape of the head by the curves of the hair.

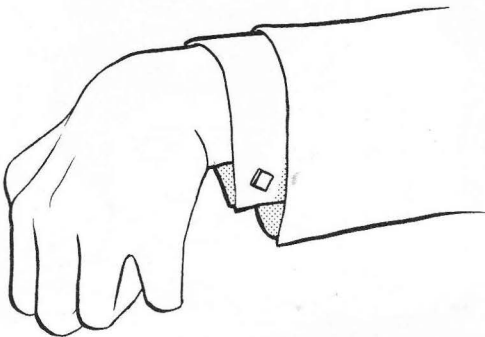
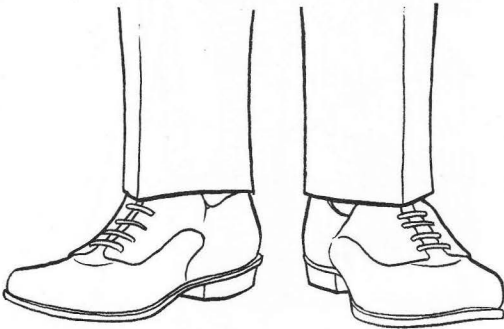
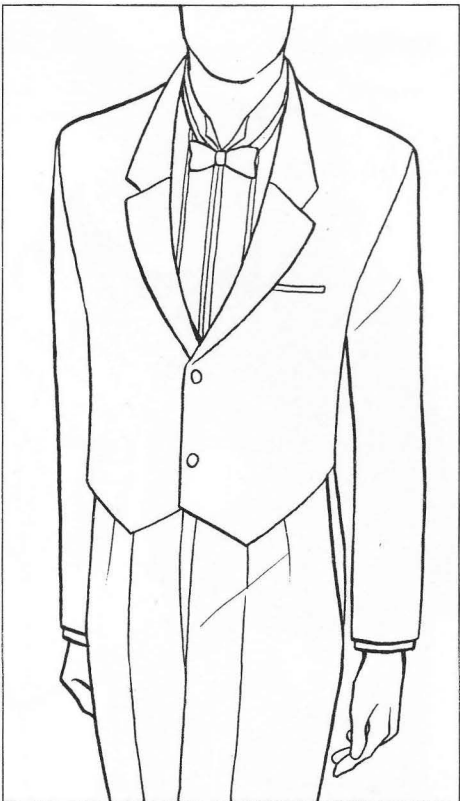
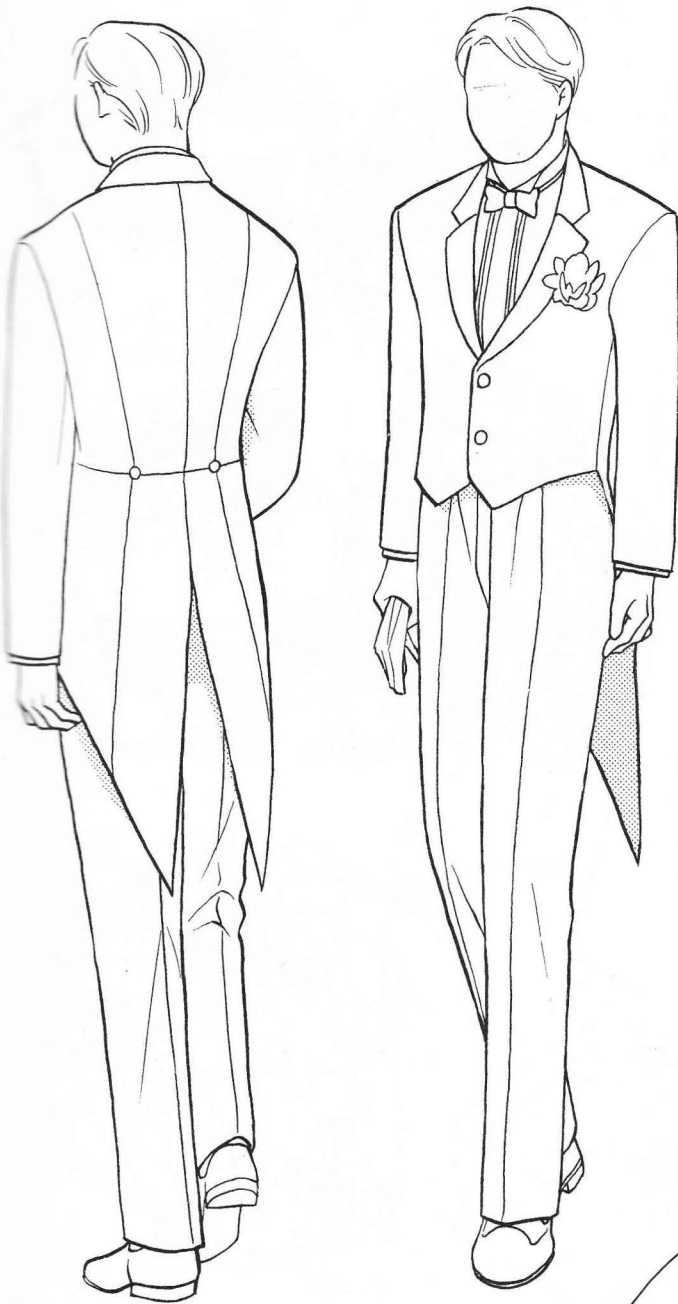
4. One character on top of the other: change in bodies caused by weight of the character on top

Male on top of male
Female on top of female

5. Couple in the mood

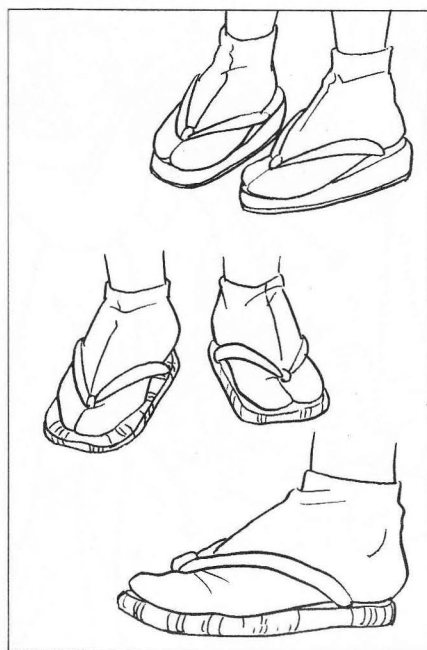
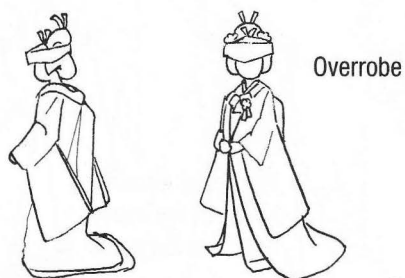
When the faces (heads) draw nearer, the bodies inevitably come closer. Think of either bringing the heads nearer or crossing them.

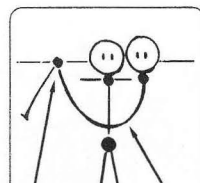
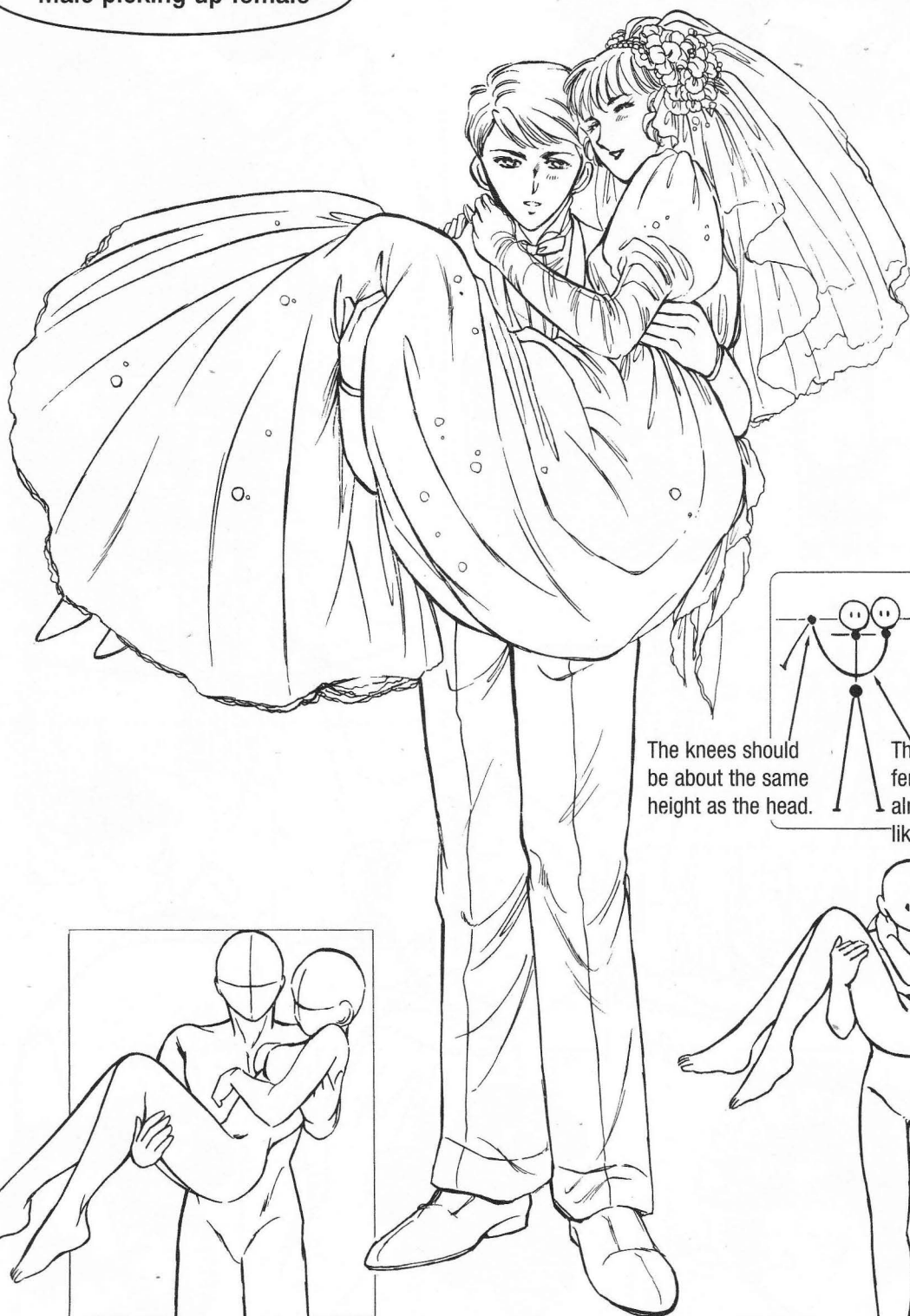
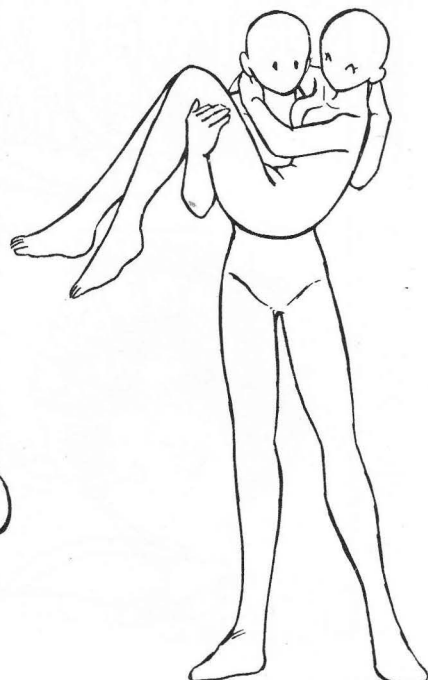
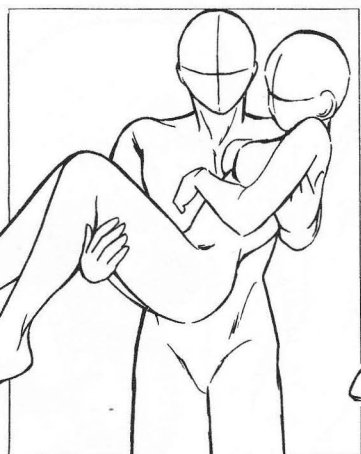
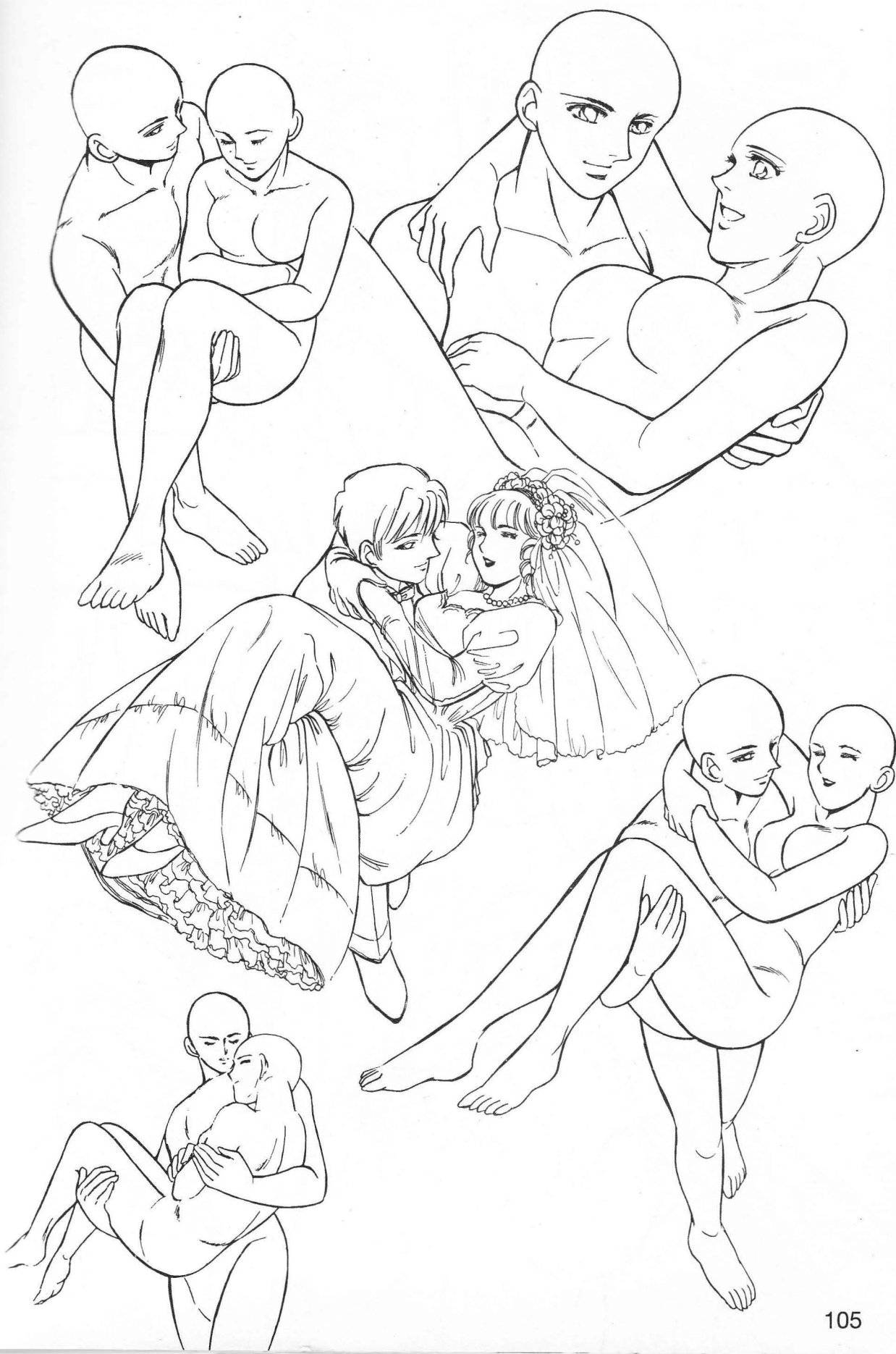
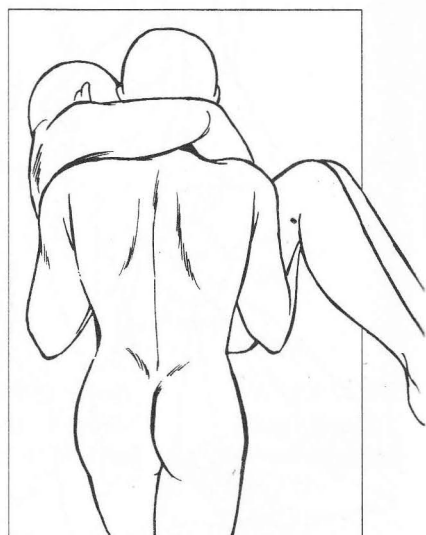
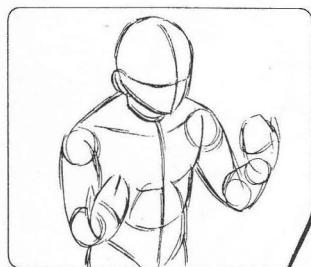
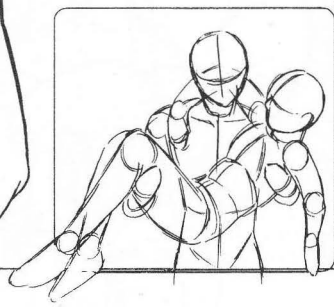
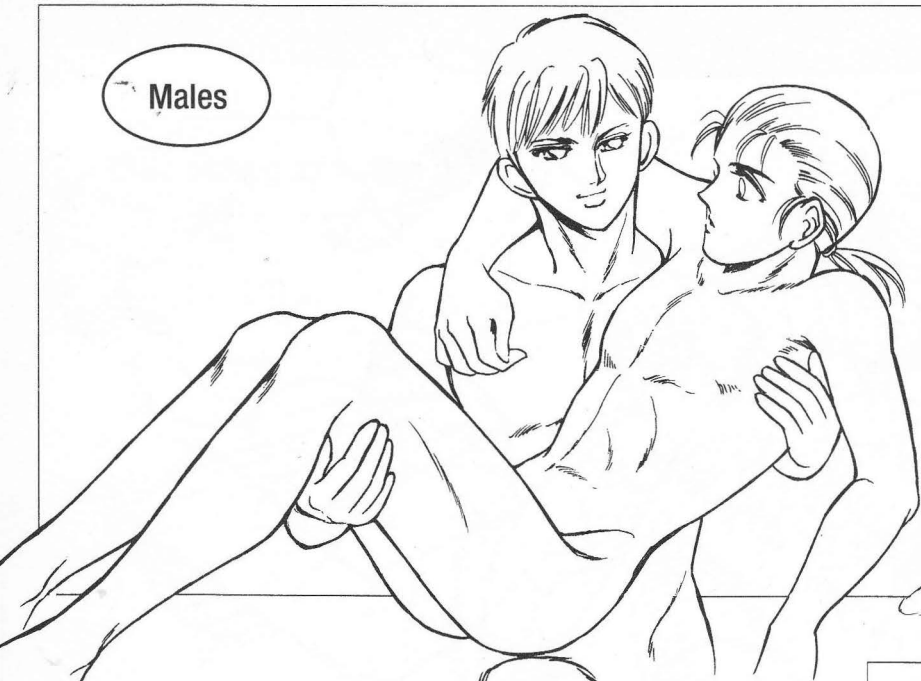
Relaxed facial expressions, as well as hands and feet, will help depict two characters who have opened their hearts to each other.

6. Bonus
Male and female
Male and male
Female and female

Putting on a Ring

Sitting Erect on One's Knees Side by Side (Stiff)

Sitting erect on their knees in a stiff manner.

Weddings

Dress and Tuxedo

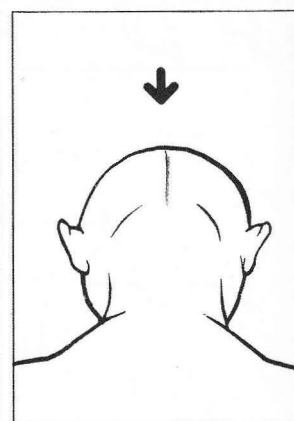
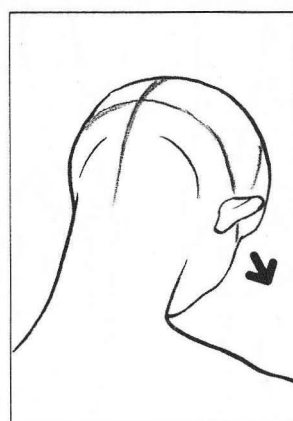
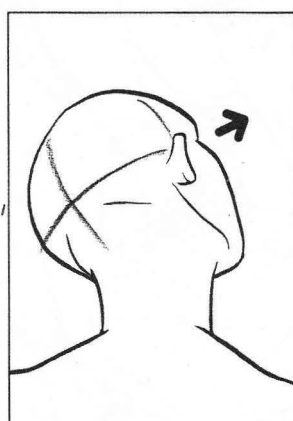
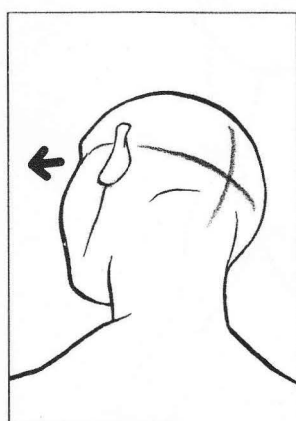
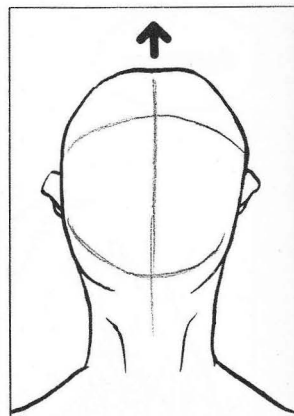
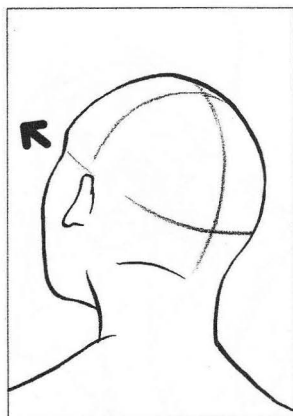
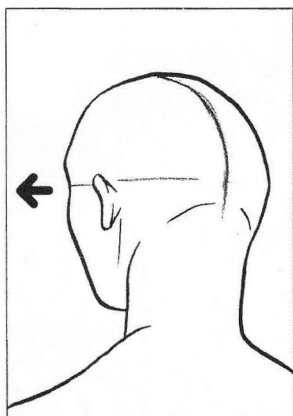
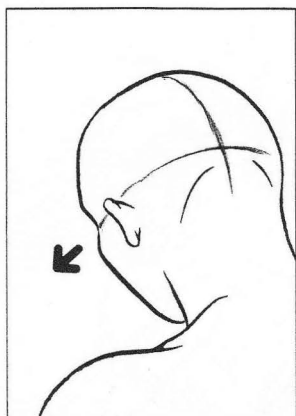
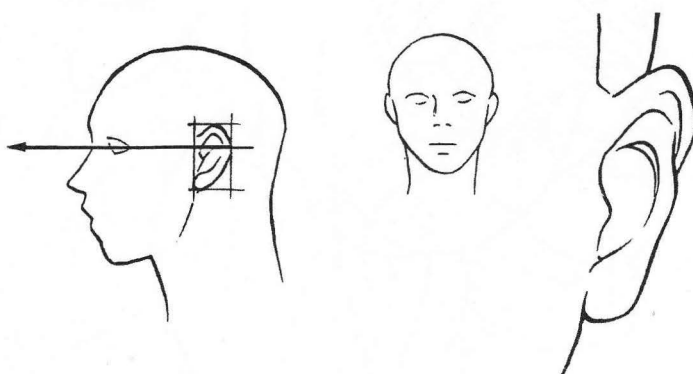
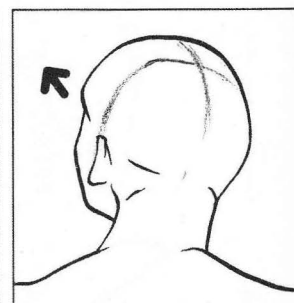
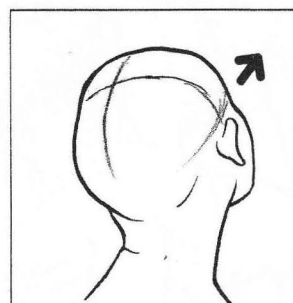
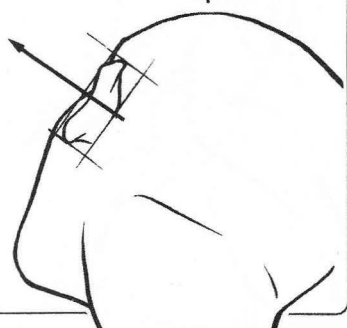
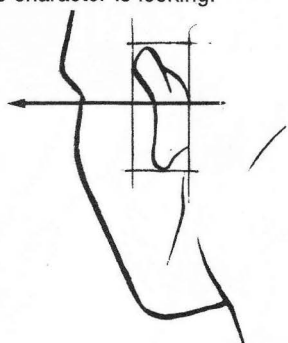
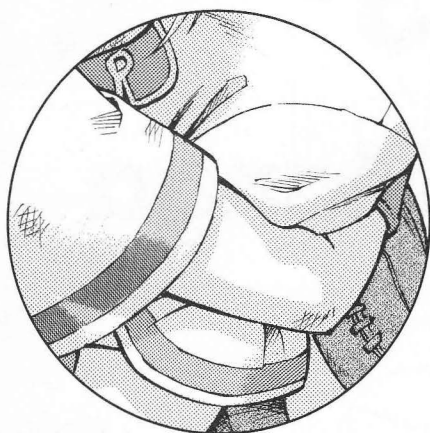
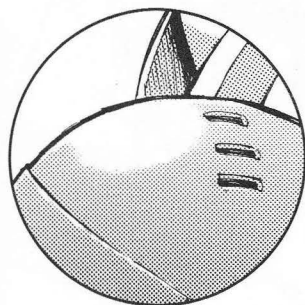
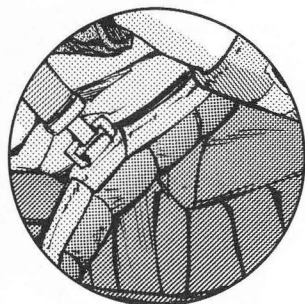
Flared-type dress
The skirt widens like a trumpet.

Mermaid-type dress
The line from the hips is smooth and widens at the hem.

The heels worn under a wedding dress should be simple.

Tuxedos worn at weddings are often white.

Kimono
Bride's hood on her coiffure

Overrobe

Picking up in Arms

Male picking up female

Males

Females

Back of the Head

The trick is to draw the ear perpendicular to the direction the character is looking.

Chapter 3
Techniques of Manga Artists

When a character is hugged from over the arm, the shoulder joint becomes closer to the front of the body. Since the structure of the human body was factored in when drawing the wrinkles of the clothing, the "thin chest of females" could be expressed without emphasizing the sexiness of the characters.

Use of gradation and tone planing is effective for expressing roundness and three-dimensional effects.

The instantaneous exhilaration and movement starts from the deformation of the picture's composition and solid expression of the bodies

Flowing hair and a fluttering skirt are standard techniques for adding movement to a picture. Drawing the bodies of the two characters at an angle to the picture strongly depicts the force of the embrace and the weight and presence of the characters. By capturing the instant when they are off balance to the point that they might tumble over in the next scene, you can add an uplifting feeling that is striking. Additionally, the arms wrapped around the body of the other character solidly capture the three-dimensional effect of the bodies, making the presence of the characters more convincing and adding greatly to the presence of the two characters that have become one united body.

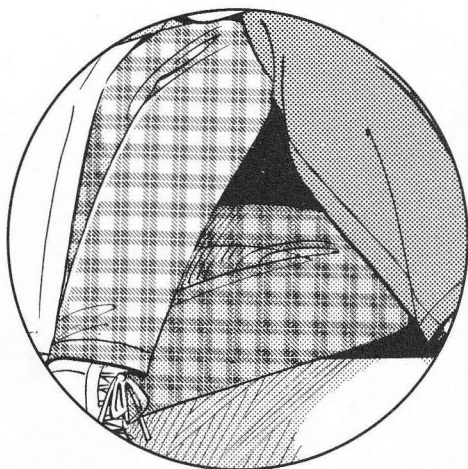
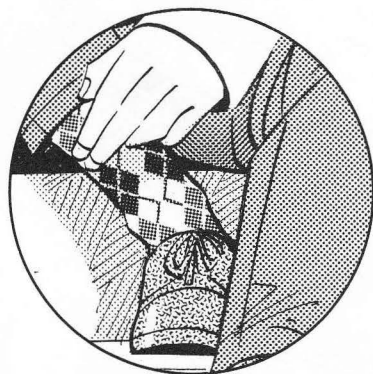
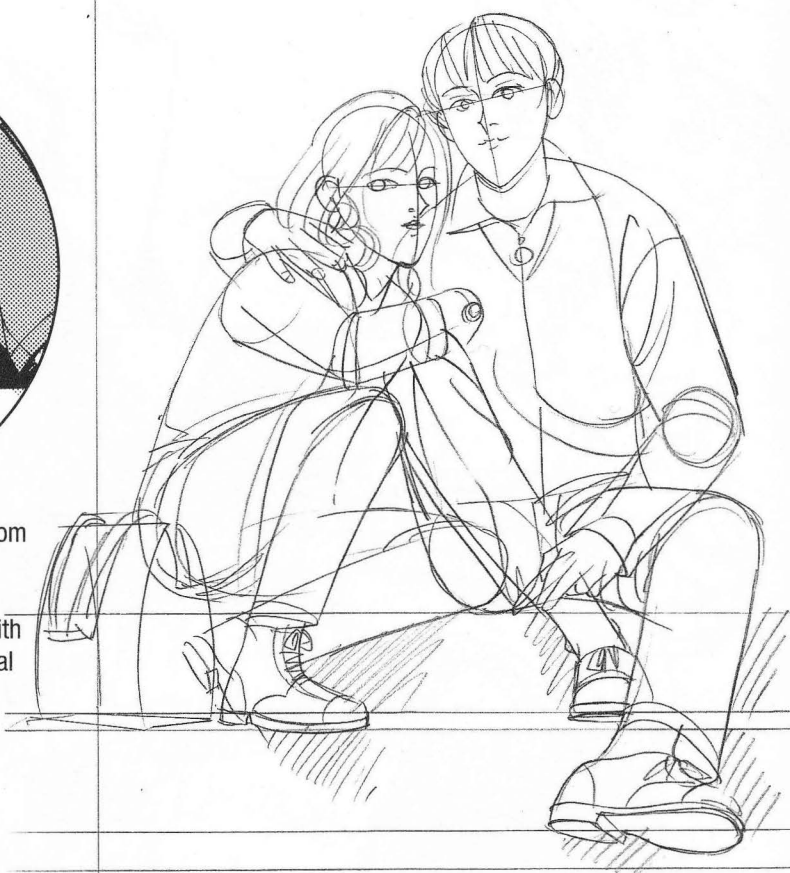
◆ Takehiko Matsumoto ◆

Birthplace: Shizuoka Prefecture, Japan

◆ Tools ◆

- Main lines and characters: G-pen tip
- Fine lines: G-pen tip
- Portions of the eyes and nose were drawn with a Maru-pen tip (Round Tip).
- Rough sketch: mechanical pencil (0.3 mm, 2B)

Pure Lovers

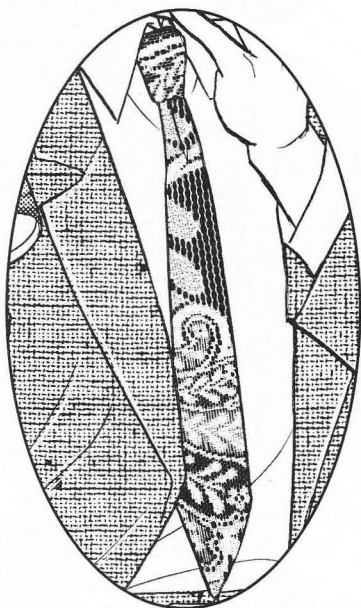
by Yasuo Matsumoto

The pattern on the female's pants are from a single tone. You can convey a spatial effect and sense of depth as well as a stylish atmosphere simply by shading with black for the shadows and using diagonal lines for the inner leg in combination with a light tone.

A character will look stylish if you partially use patterned tones. For the shadow of the hand on the ankle, draw a curve to match the curved surface of the foot. This alone will emphasize the weight and presence of the body.

The nuance of two lovers begins with the composition of cuddling and a carefully calculated center of gravity

In a picture of a couple cuddling, drawing the characters so that their weight and center of gravity are on the inside gives rise to the exquisite nuance of the couple leaning on each other. This is captured by drawing the upper body and head of both characters leaning in relative to the position of the waist and buttocks. The key to this picture is that the bottom of the left foot of the female and the bottom of the left leg of the male are both drawn. Realistic depiction of the details, i.e., raising of the foot on the side opposite the direction the weight of the body is being placed, imparts stability to the picture as a whole.

◆ Yasuo Matsumoto ◆
Birthplace: Miyazaki Prefecture, Japan
Representative work: "Takuma Ones (Delivery Girl)"

◆ Tools ◆
- Main lines and characters: Maru-pen tip (tip worn from drawing background)
- Background: Maru-pen tip
- Rough sketch: mechanical pencil (0.5 mm, B)

Brothers

by Kent Simazaki

The reality created by clearly drawing the details, including the necktie pattern, the cup, and the hamburger wrapping, is an important element for drawing the reader into fictitious story.

Conveying the presence of the two characters begins with capturing the individual human beings—Contrast everything using fashion based on the personalities of the characters

Two distinctive characters with completely different lifestyles and tastes are depicted using fashion and hairstyles. These two characters that appear to have absolutely no connection to each other have such a strong presence that it could make readers feel uncomfortable. However, the fashion based on the inner characteristics of the individuals adds depth to the world being depicted in the picture. The blank expressions of the characters give a cheerful mood to the overall picture, but the hands placed casually on the wrist and shoulder suggest the fearless personality of the boy in the back as well as the relationship between the two characters.

◆ Kent Simazaki ◆

Birthplace: Kanagawa Prefecture, Japan

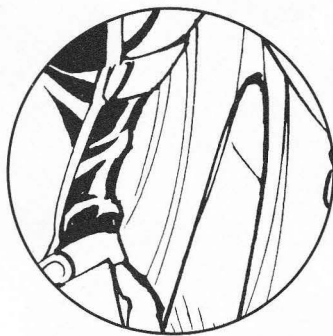
◆ Tools ◆

- Main lines and characters: G-pen tip (Zebra)
- Fine lines and background: Maru-pen tip (Zebra)
- Rough sketch: mechanical pencil (0.5 mm, B)

KENT.S

Hunter Couple

by Kazuaki Morita

Make the shadow of the breasts sharp and boldly solid using black. By doing this, you can simultaneously express the pliability of the material of the clothing and sexiness.

Note that the use of black (depicting reflection) on the shoulders and the side differs from that of the breasts (due to the difference in material).

Reveal the personalities of the two characters and their relationship using gestures and acting

A strong-willed female and a male who cannot stand up to her. Their actions and expressions convey at a glance the world, the characters, and their relationship. This is fundamental to drawing comics and also the most important aspect. Additionally, the hand and foot adornments and adornments indirectly capture the personalities of the characters, their relationship, and the world. The fact that the two characters have absolutely nothing in common is just one of the many aspects that stimulates the imagination of readers.

◆ Kazuaki Morita ◆
Birthplace: Shizuoka Prefecture, Japan
◆ Tools ◆
- Main lines and characters: mainly Zebra G-pen tip
- Fine lines: Maru-pen tip
- Rough sketch: mechanical pencil (0.3 mm, 2B)

Boys in the Mood

by Jun Matsubara

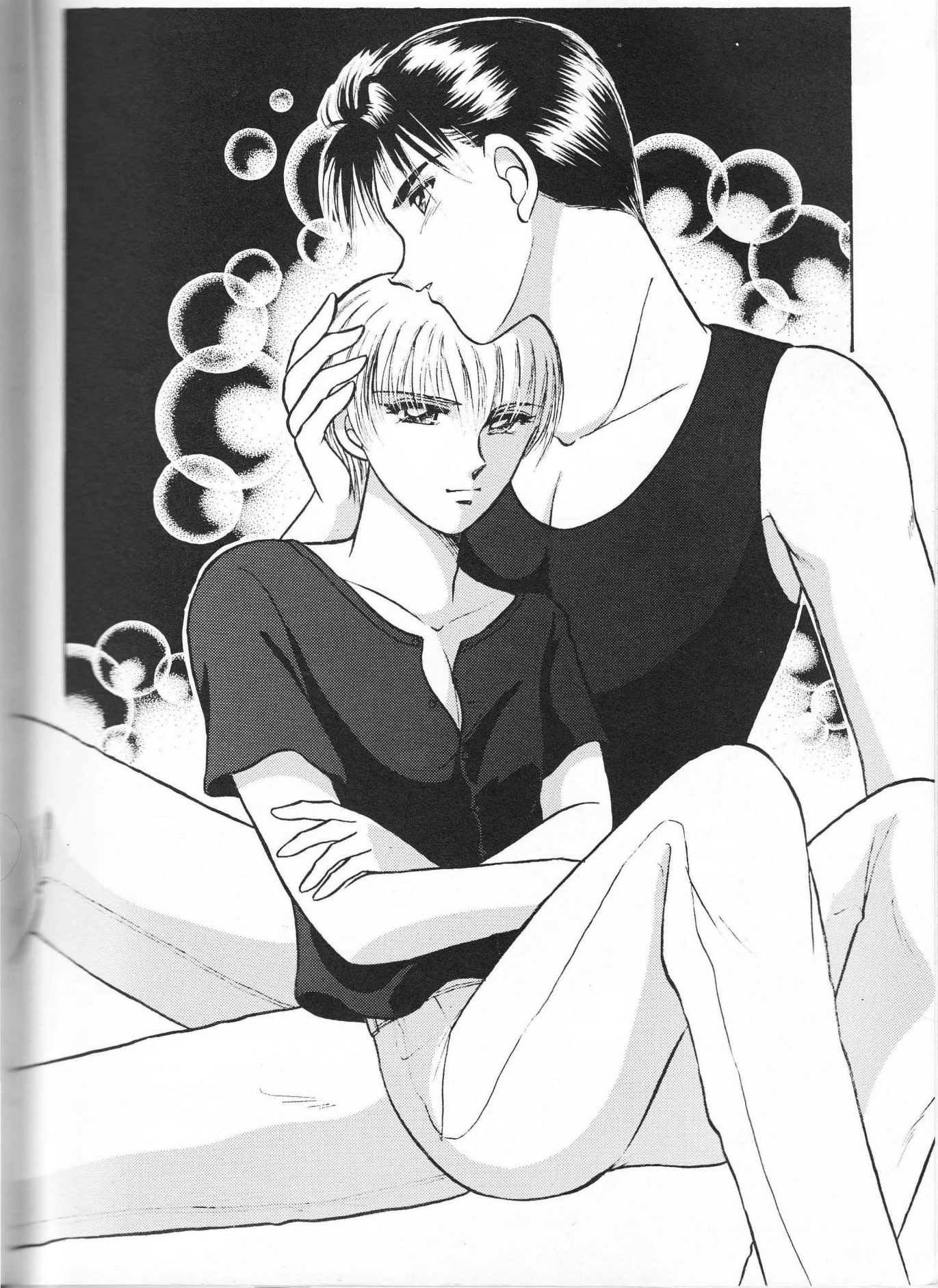
Merging the border line of the cuff with the black on the body of the other character is one technique. There is a tendency not to integrate the outline and the background, but a mysterious mood or shade of meaning can be created by merging it with the background.

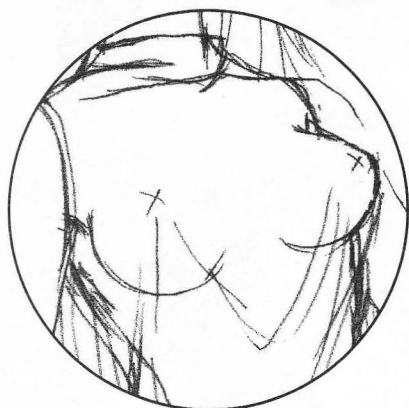
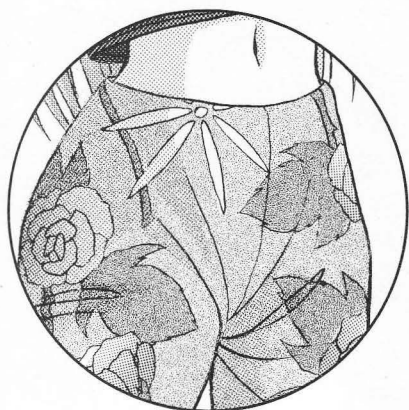
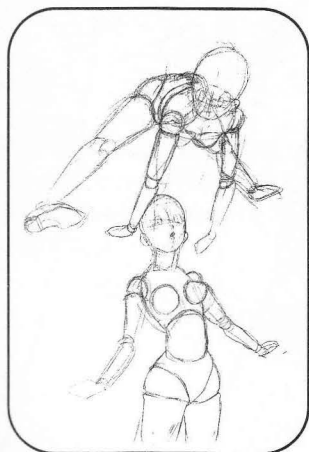
This is the chest region that will be solid in the finished picture. The flat breastplate line conveys a boy of slight build.

The matching colors and fashion suggest the relationship between the characters

In the case of this couple, "matching" colors were used only after the characters were distinguished by different hair color and body size. Their shirts are not exactly the same, but they have a similar "feel." This presentation arises when you want to simultaneously convey the idea that the characters are by nature individual humans but they want to be as close to each other as possible. The black shirts not only suggest that they are physically melding together and becoming one. They indicate the subtle state of mind and relationship of the characters.

◆ **Jun Matsubara** ◆
Birthplace: Chiba Prefecture, Japan
◆ **Tools** ◆

- Main lines and characters: G-pen tip, Maru-pen tip for fine areas (Zebra)
- Rough sketch: mechanical pencil (B or softer)

Healthy Couple

by Miki Murakawa

The wrinkles of the soft clothing flow from the parts that protrude the most, especially in the case of females.

You can convey female-like roundness if you think about the three-dimensional surface of the lower body when drawing the outlines of the pattern of the slacks.

Tone usage on the body creates the sensation of light while also generating a healthy and cheerful mood

This is a cheerful, fun composition. By drawing a zany moment, readers can imagine the mood of the characters after the jump is completed. The inflected body lines and the shadows expressed in places using tones generate the weight and presence of the bodies of the characters. The tone used along the bodies simultaneously creates the sensation of the sun shining down from the upper right. The secret to the freshness of this scene is the casual way it catches the characters jumping toward the sun and light.

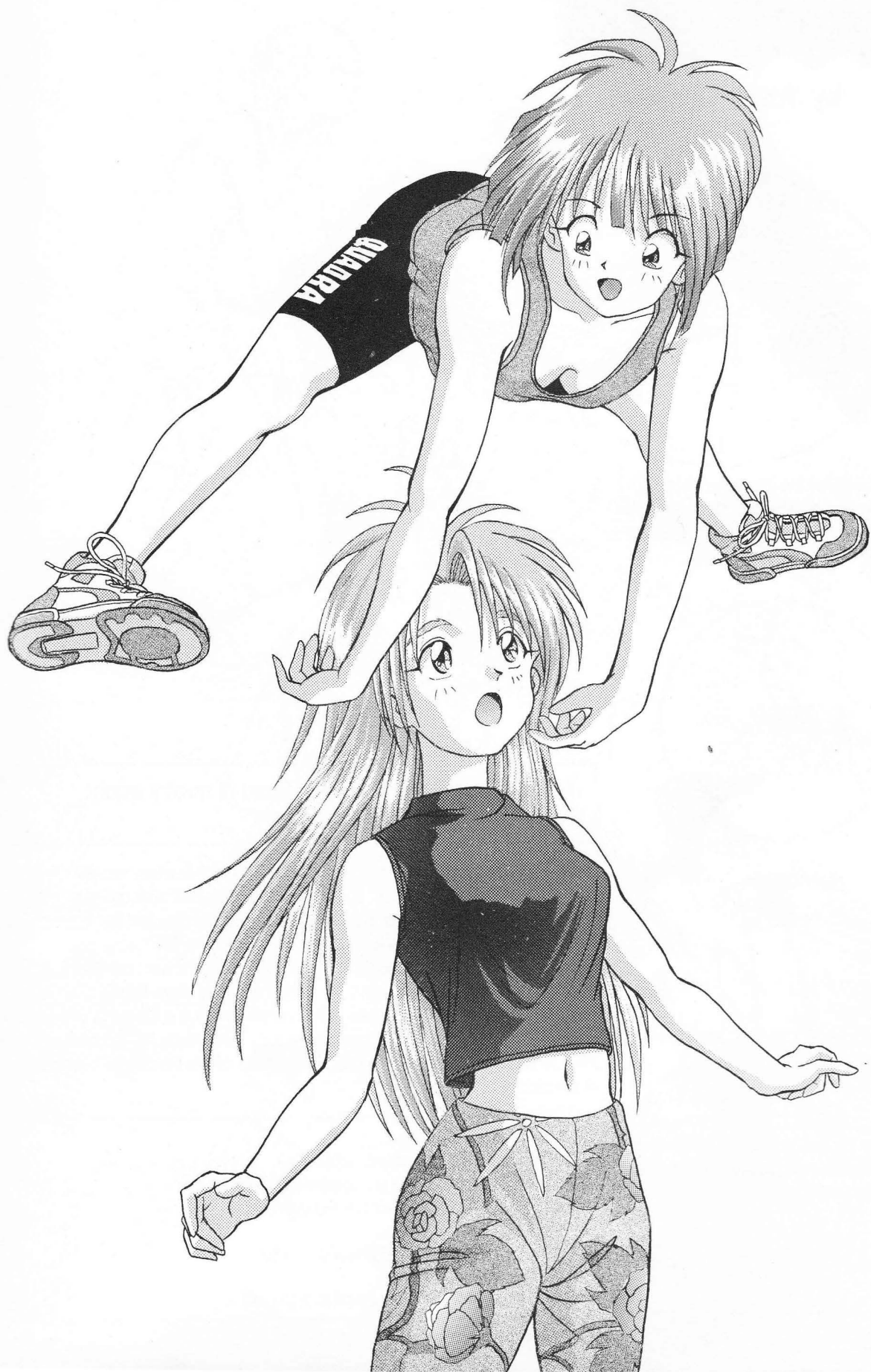
◆ Miki Murakawa ◆

Birthplace: Yokohama City, Kanagawa Prefecture, Japan

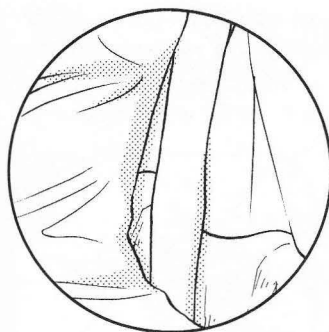
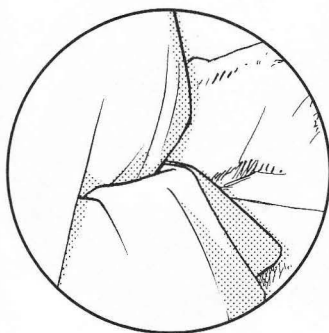
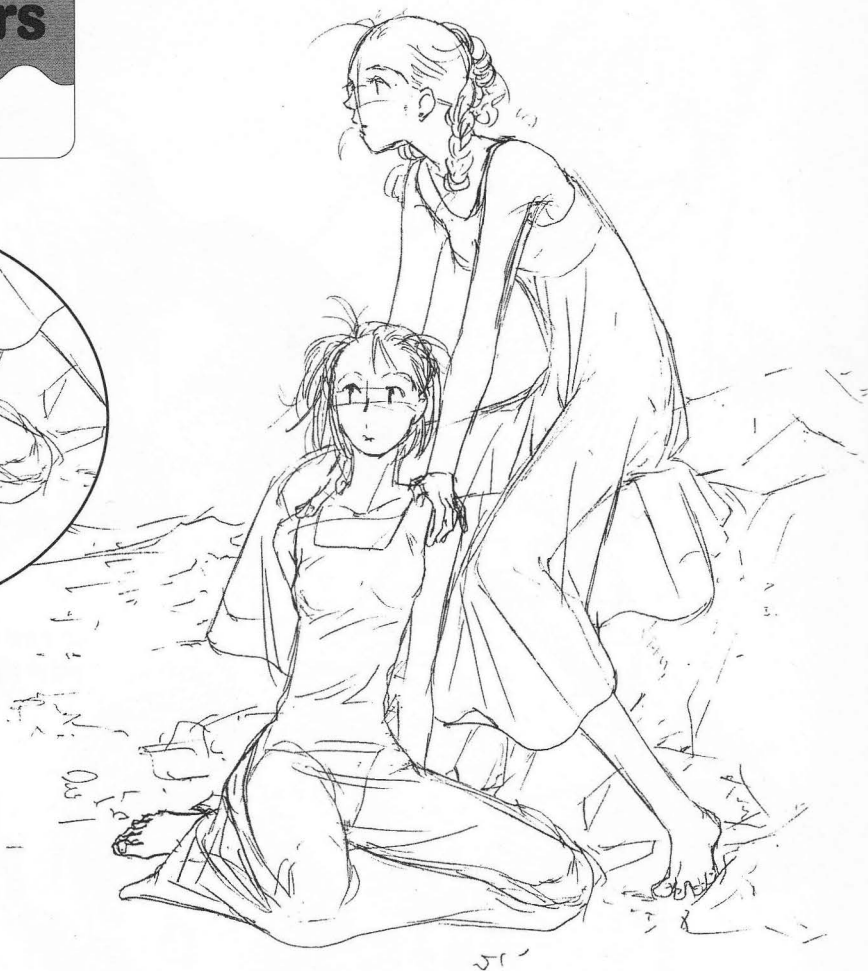
Representative work: "J-league Hero Retsuden" in Weekly Shounen Magazine, "Lineker Story," "Takagi Takuya Story," "Kawaguchi Yoshikatsu Story," etc.

◆ Tools ◆

- Main lines and characters: G-pen tip (Zebra)
- Background and effect lines: Maru-pen tip (Zebra)
- Rough sketch: mechanical pencil (Pentel Hi-Polymer, 2B)

QUADRA

Crystal Lovers

by Tomo Ohtake

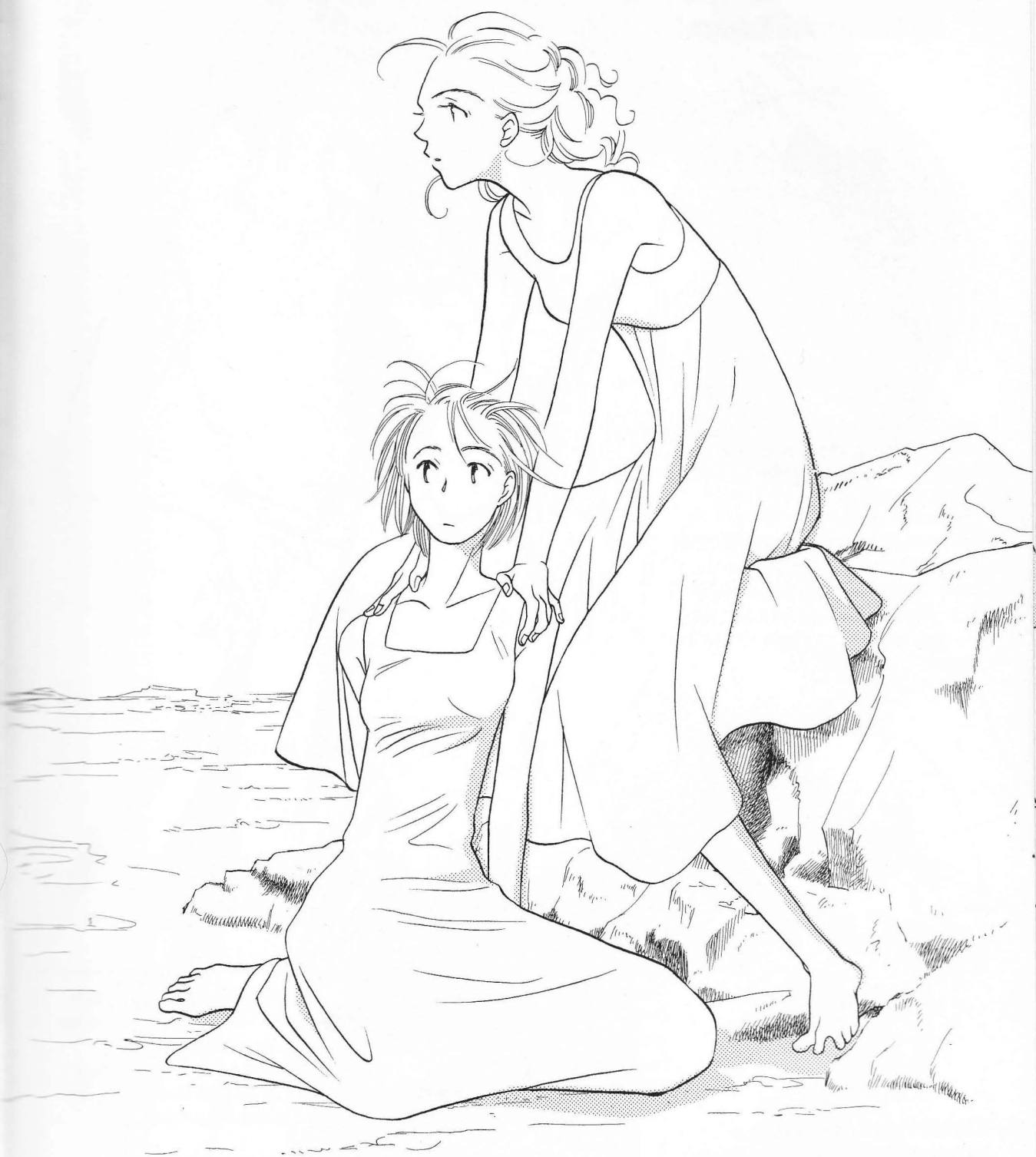
The mood of the character kneeling down on the ground is made possible because it was drawn properly at the rough sketch stage.

Using the tones sparingly while having them overlap the border lines create a luster of faint light.

The pale colors and image composed of mostly white create characters that cut the space

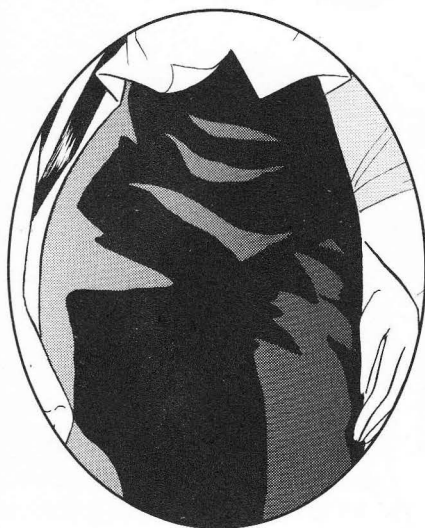
Using different hairstyles is one way to differentiate characters, but note that here a difference in "hair type" is depicted. Also note that both characters are looking in the same direction, but one character has moved just her eyes in that direction, while the face and body of the other character are facing that direction. This physically conveys a difference in how the two characters approach matters. The characters are simple and only slight tone is used for the shadows. The rock surface drawn with a careful touch and the earth and horizon done in fine lines convey the aroma of the earth and create the sensation that the characters are one with the world. This gives rise to the unique transparency of the picture.

◆ Tomo Ohtake ◆

Birthplace: Saitama Prefecture, Japan
Representative work: "Hiite wa Tomoni Kurasou"
Currently, working on commercial magazines

◆ Tools ◆

- Main lines and characters: Zebra G-pen tip
- Fine lines: Maru-pen tip
- Rough sketch: mechanical pencil (0.5 mm, B)

Mysterious Nuance

by Komachi Sengoku

The texture of the black cloth is conveyed by making the part reflecting light white. Leaving it white gives the material a lustrous look. In general, black is depicted using gradiated tones. Here the cloth is on the hard side, simple, and refined.

The steps taken when drawing a picture differ depending on the person. It is impossible to draw a rough sketch from the outset that approximates the final drawing if you do not have a clear image before you start drawing.

The contrast between black and white creates a mysterious flavor

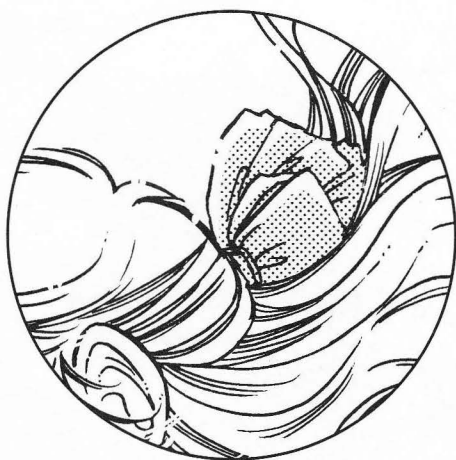
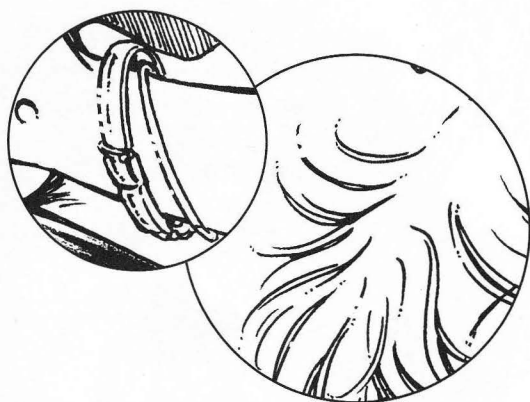
The female is characterized by "black" with use of long black hair and a black skirt. In contrast, the male is characterized by "white." Even though the scheme is simple, the balance of black on the female gives the picture a mysterious flavor. The slight tilt of the head and one partially closed eye give the female a look of bashfulness and bewilderment. The male with his right hand behind his back and a straight posture gives a refreshingly confident impression.

◆ Komachi Senngoku ◆

◆ Tools ◆

- Main lines and characters: G-pen tip
- Fine lines: G-pen tip
- Rough sketch: pencil or mechanical pencil (0.5 mm, 2B)

Happy Lovers

by Rio Yagizawa

The tied ribbon is used for accent. The flow of the hair conveys that it is tied up.

Scattered light is depicted by mixing white and dotted lines throughout the picture including the hair and bracelet.

The composition, facial expressions, and calculation based on a concept create a brilliant picture

The concept here is two happy-looking characters in the light. The festive mood relies on the depiction of the characters including their composition and facial expressions and the flowing hair. The sun shining down from the upper left is presented by painstakingly drawing the details including the hair and clothing. The impact of the characters in the picture increases as a result of minimizing the half-tone shading used for the skin and presenting a clear contrast between black and white.

◆ Rio Yagizawa ◆
Birthplace: Tokyo, Japan
Representative work: "Senjo de...?!" and "Back Attacker"

◆ Tools ◆

- Main lines and characters: Zebra G-pen tip
- Fine lines: Zebra Maru-pen tip, Tachikawa Kabura pen tip (aluminum)
- Rough sketch: pencil, mechanical pencil (0.3 - 0.7 mm, B)

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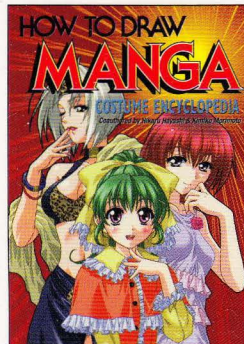
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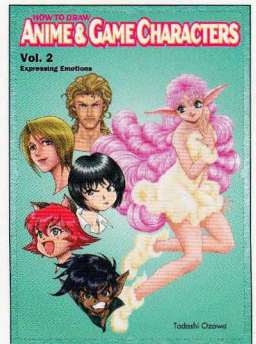
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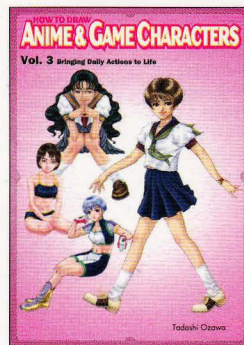
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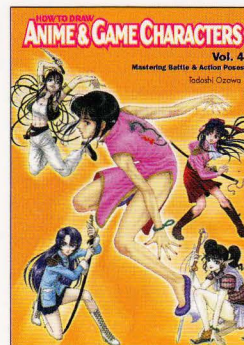
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